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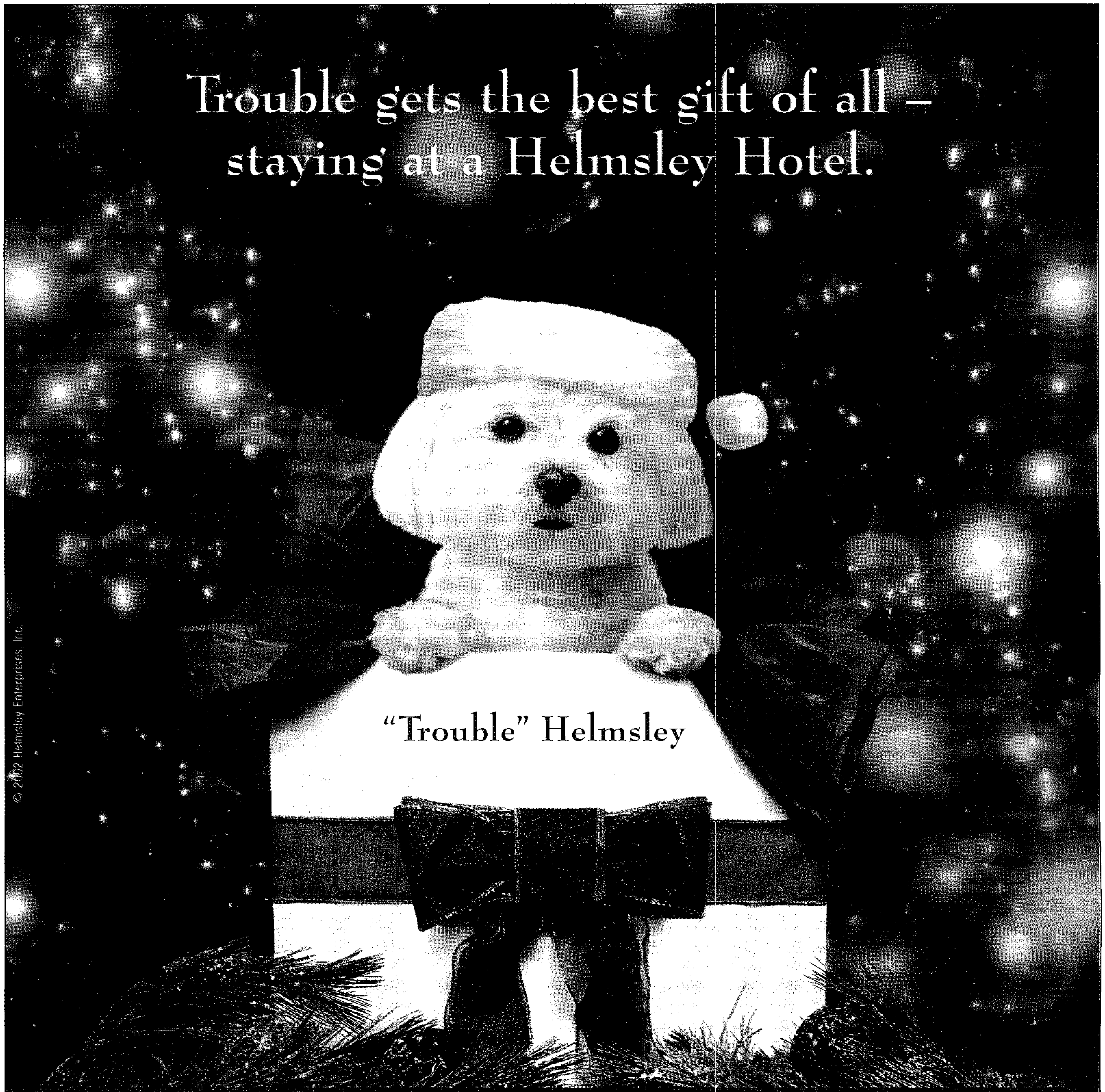
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BEHIND THE MUSIC Good Charlotte band members Benji and Joel guest-hosting MTV's *Total Request Live*.

> **"Our audience is fickle. They want the next thing. Here, it burns bright, it burns fast."** —MTV president Van Toffler, page 38

## FEATURES

28 **Power Style** By Amy Larocca

Forget yellow ties and monogrammed shirts. Power dressing in New York City in 2002 is all about which professional tribe you belong to. Each one has its own dress codes (official or otherwise) and status objects. (The Cartier watch. The Paper Denim & Cloth jeans. The Hermès bag.) With that in mind, we went out into the field, armed with camera and tape recorder, to visit seven offices—from the music mavens at LA Reid's Arista Records to the high-powered lawyers at Greenberg Traurig to the creative team at the Andrea Rosen Gallery. We returned with a rich picture of what ambitious New Yorkers wear, and why they wear it.

38 **I Want My . . . *Jackass?*** By Alex Williams

A decade ago, MTV seemed as new and trendy as Cyndi Lauper—a staple of the eighties whose audience had grown up and moved on. Now, thanks to offbeat-and-gross-out offerings like *The Osbournes* and Tom Green, it has riveted a new generation of young viewers and struck envy in the hearts of ratings-hungry networks. The masterminds? Two of the most improbable execs in television, whose love of chaos and willingness to try anything have made MTV news.

44 **All in the Family** By Simon Dumenco

Growing up in Rochester, Gordy Hoffman was the one with star power—the charmer, the entrepreneur, the aspiring thespian. But it was his little brother, Philip—as in Philip Seymour Hoffman—who would go on to score Hollywood glory. Now, after years of toiling in (relative) obscurity as a cab-driving, pizza-delivering writer in L.A., Gordy has created an Oscar-worthy role for his brother in *Love Liza*—and seems ready to claim some glory of his own.

ON THE COVER: MODELS PHOTOGRAPHED BY MELANIE DUNEA; STILL LIFES PHOTOGRAPHED BY ERIC PIASECKI.

**December 9, 2002—VOL. 35, NO. 43.** Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug. 5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, P.O. Box 420235, Palm Coast, FL 32142-0235. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write to New York Magazine Subscription Department, P.O. Box 420235, Palm Coast, FL 32142-0235. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

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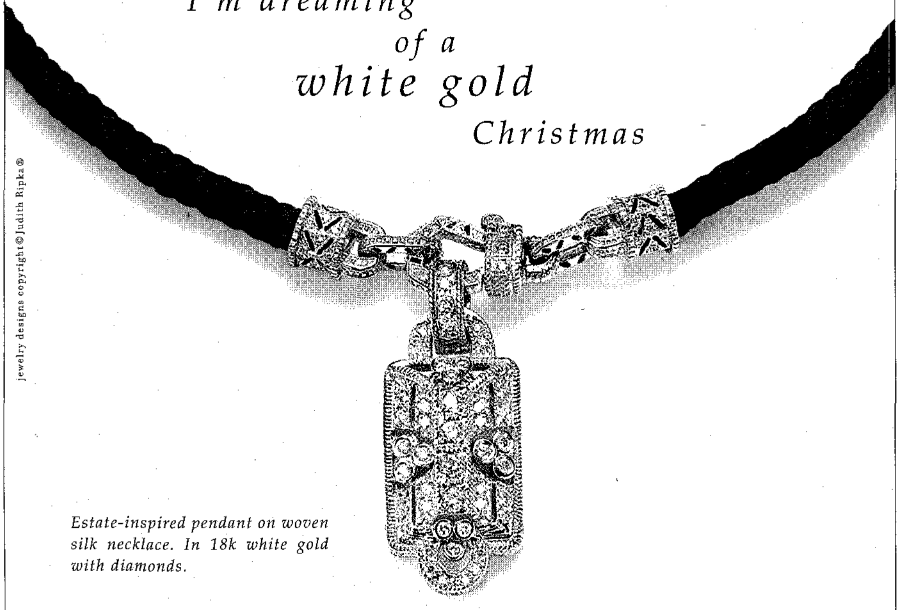

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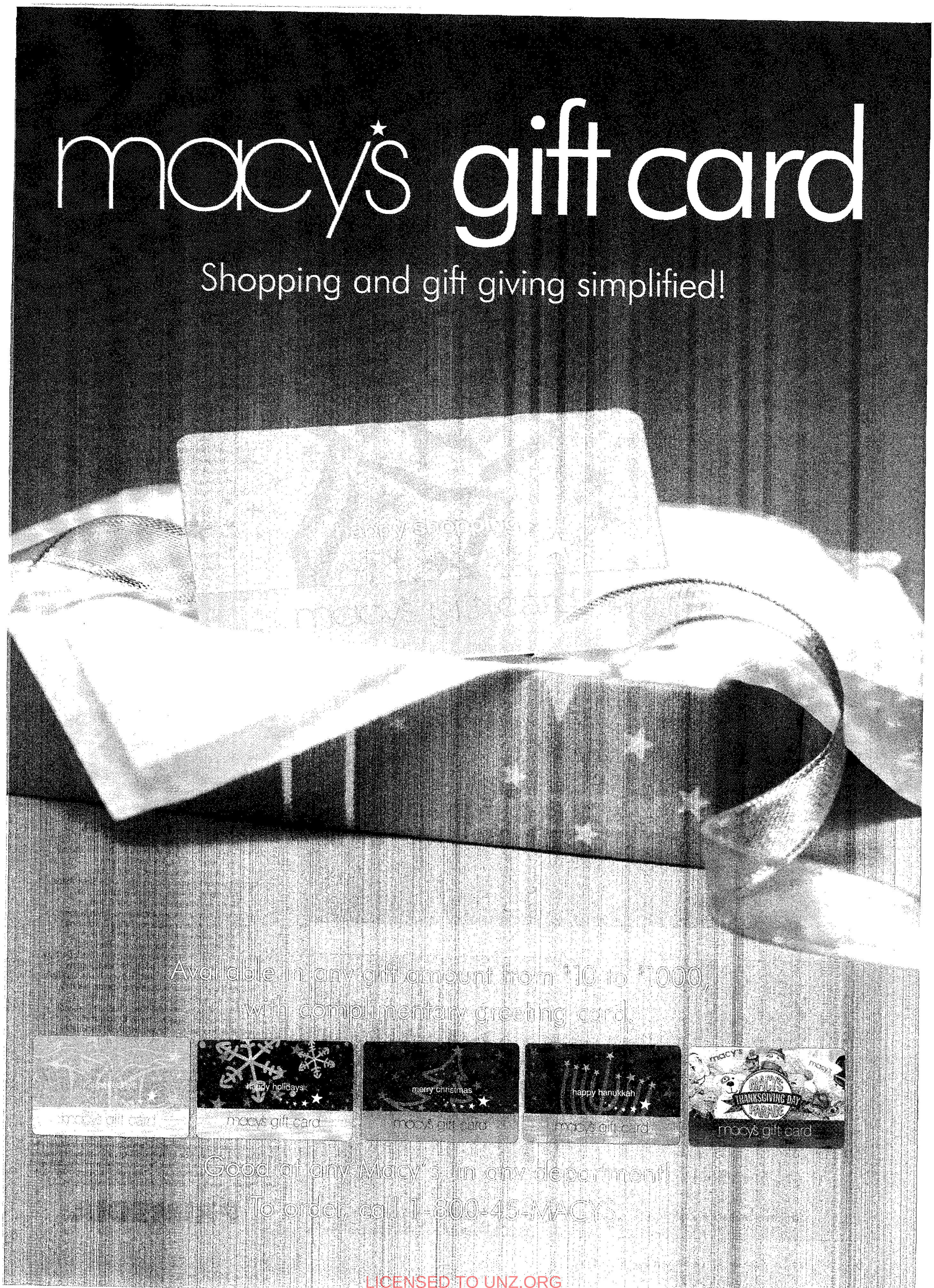
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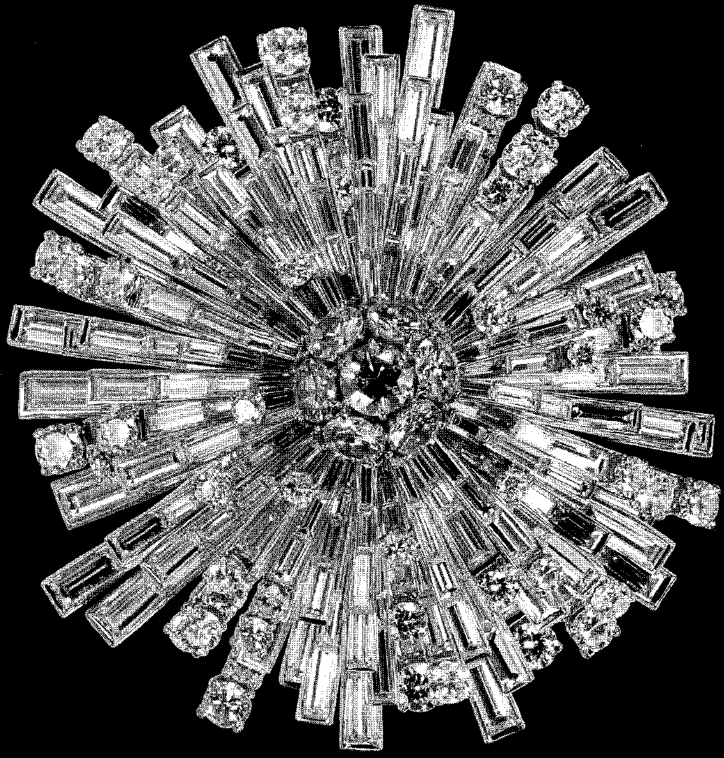

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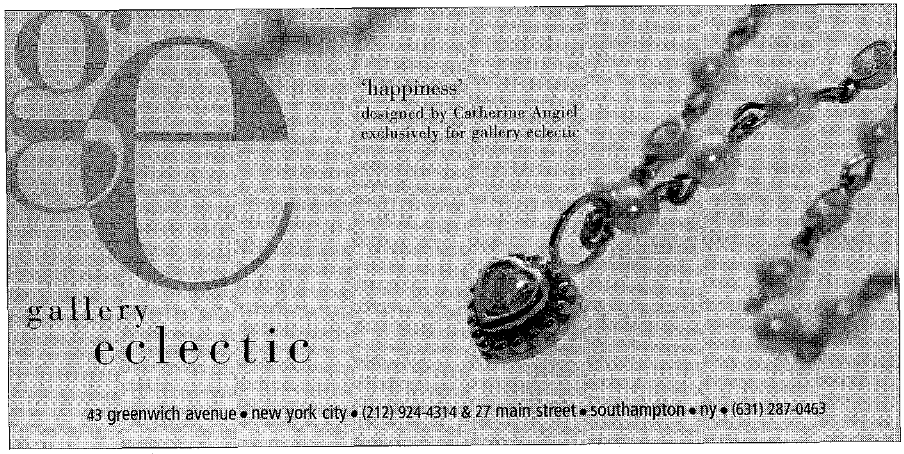
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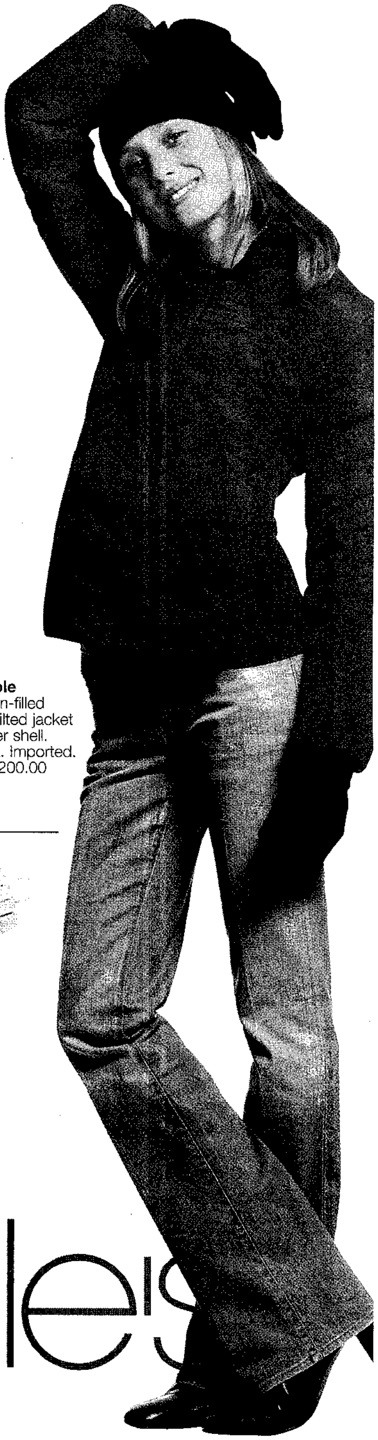

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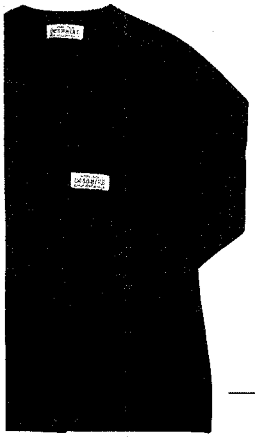

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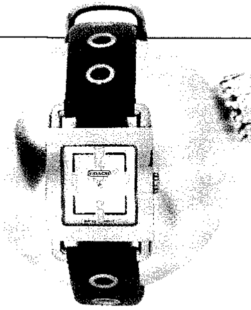

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# Letters

## 'Crack Is Back' Is Wack

We were dismayed at the lack of gravity displayed by Carl Swanson in his piece "Crack Is . . . Back?" ["Gotham," November 18]. As former residents of Harlem and current residents of Brownsville, Brooklyn, we have seen firsthand the complete devastation that crack use has wrought on our communities. It has broken up families, physically stripped the urban landscape, robbed children of their mothers, sent inordinate amounts of men of color to penitentiaries, and so often removed any hope of long-term financial promise for disenfranchised segments of the city. It was despicable that Mr. Swanson could not have found a way to emphasize that reality in his eagerness to produce what amounted to a puff piece.

**Anita and Lee Campbell,** BROOKLYN

How dare Gavin McInnes, the co-founder of *Vice* magazine, insinuate that "native" Williamsburgers have been able to handle the crack epidemic and that it is now only an issue to be considered because rich white kids have decided to use it. The insinuation that Puerto Ricans and people of color are somehow predisposed to handle crack, unlike rich kids, whose lives can be ruined, is insulting. We are all human and vulnerable to the devastating effects of crack. Your socioeconomic status or ethnic background does not matter.

**Jackie Slaton,** BROOKLYN

Smoking crack with other art types doesn't give you street credibility, certainly not when you're smoking it north of Grand Street. Go score and smoke in Marcy Projects or near Woodhull hospital (both part of "Williamsburg"), and then maybe we'll talk about being "down." Hopefully, a big enough crack problem will develop in hipster Williamsburg, causing the transplants to move back to Manhattan and the rents to return to normal. Then Williamsburg can return to itself and its "native" crackheads.

**Jodie Hirsch,** QUEENS

## Say It Ain't Joe

In "You Go, Joe" [November 18], Meryl Gordon writes, "Last week's GOP landslide

---

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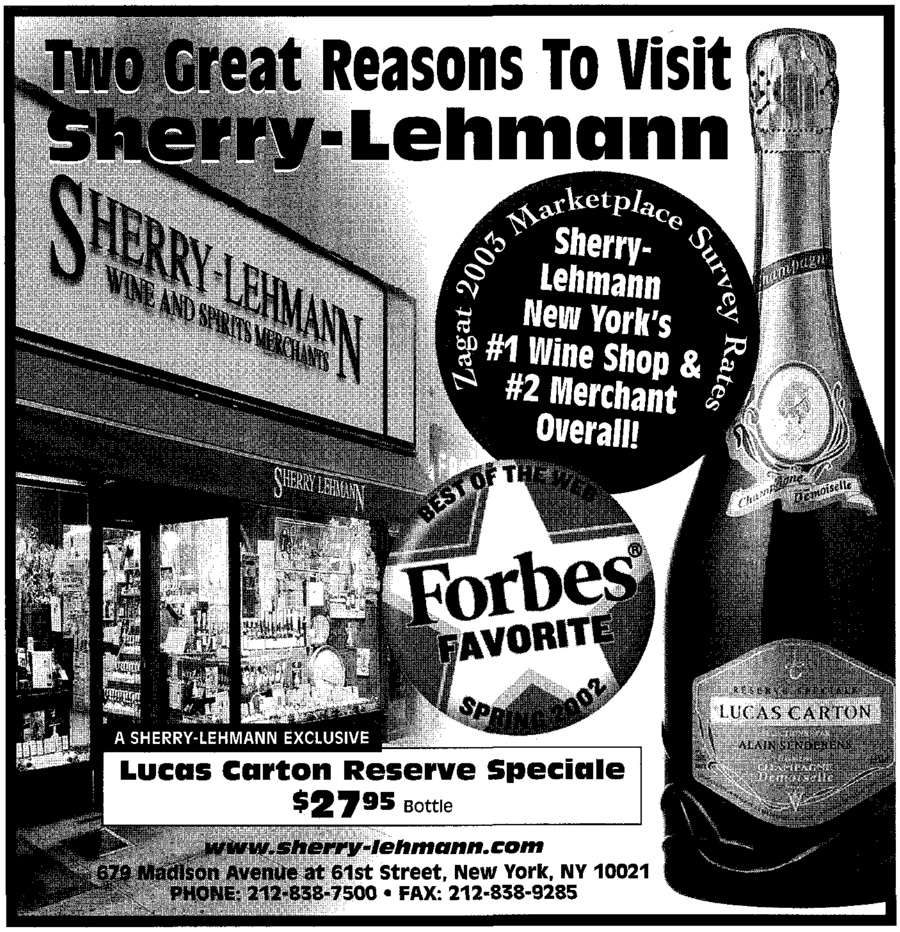
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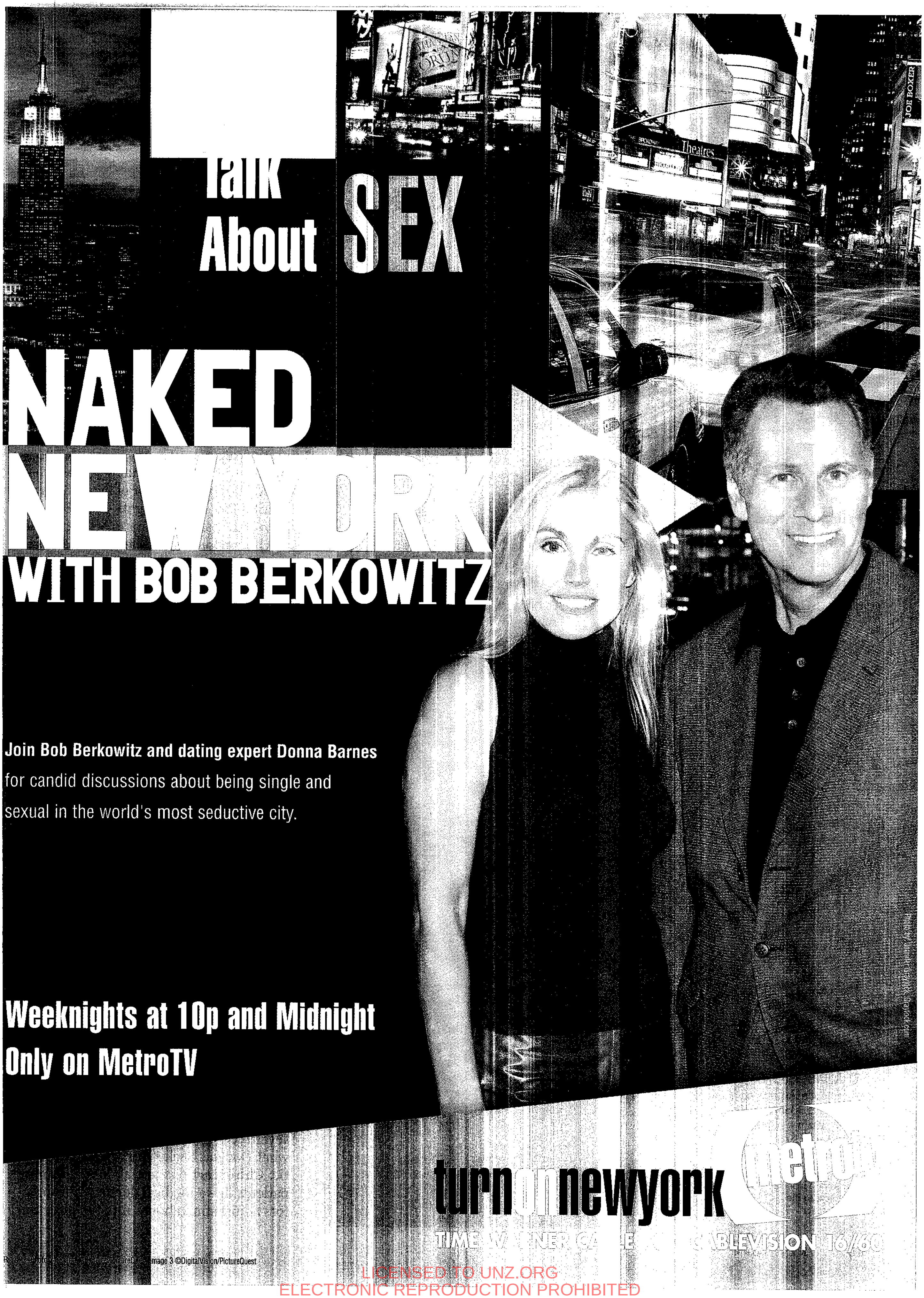

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certainly demonstrates the country's disaffection with liberalism." Not true. The Democrats lost because they tried to present a centrist platform. They were too cautious, showed no imagination, and were reduced to trying unsuccessfully to mirror the Republican agenda. They did not speak out against the Bush tax cut, about environmental issues, about universal health care. And only Paul Wellstone, before his untimely death, and a few others spoke out against our rush to war in Iraq. Democrats did not present any viable alternatives to the president. They were afraid to be liberal.

**Michael Lissauer,** PLAINVIEW, N.Y.

"You Go, Joe" left me confused. I thought the mark of an effective leader was to be able to create a clear message and get people to buy into it. And yet Lieberman's positions—a hawk on Iraq, a protector of big business, a favorite of the religious right—don't jibe with those of the party he claims to belong to, and which supposedly stands for the concerns of the people other than the very rich.

**Gordon Miller,** ORFORD, N.H.

## Got Your Back

I was pleased to read your article about the benefits of chiropractic ["Take That Back," by Joanne Kaufman, November 18]. The out-of-date prejudices against chiropractic expressed by some of those interviewed were effectively counterbalanced by the many testimonials from both satisfied patients and enlightened medical doctors.

**Jeffrey Linder,** MANHATTAN

I'm happy that Douglas Seckendorf has such a well-connected list of patients. Still, I always thought it was a bit silly to judge the competence of a health-care provider by the number of high-profile patients or professional athletes he or she treats. The real heroes in health care have a sincere interest in treating everyday people day in and day out at a fee the common person can afford. It is not as glamorous or newsworthy, but these are the super-chiropractors making a difference for the public.

**Walter Priestley,** FARMINGDALE, N.Y.

As a practicing chiropractor for the last seventeen years, I am embarrassed by what Douglas Seckendorf calls chiropractic. Chiropractic is not about examining patients like a medical doctor. Chiropractors adjust spinal bones into the direction

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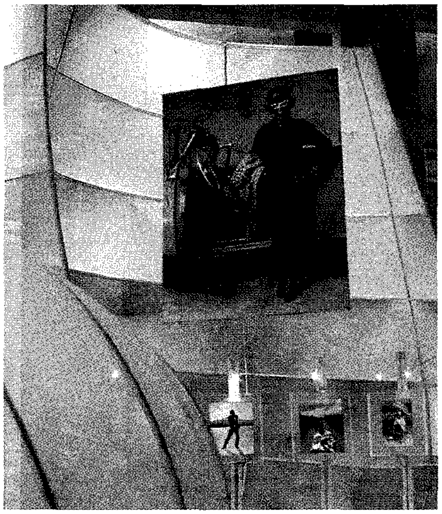

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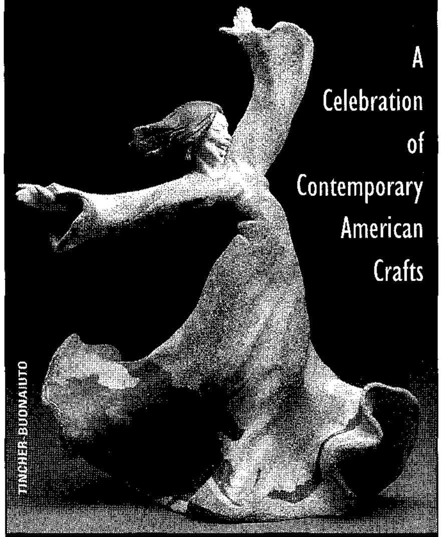

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**Richard Carpenos,** WEST HAVEN, CONN.

## Hail to the Chefs

Jonathan Waxman deserves a special award for "Fast Feast" [November 11]. On two pages, he lays out simple, complete, and tasty Thanksgiving recipes and brilliant step-by-step directions. He even included directions for gravy! How about an entire cookbook like this, Jonathan?

**Shirley E. Greenwald,** MANHATTAN

Thank you for the dazzling articles about New York's culinary magicians ["Chef Power," by Gael Greene, November 11]. I was only sad not to see Alain Sailhac's name. He certainly was one of the great chefs in New York and is now a great teacher and mentor to so many who study at the French Culinary Institute.

**Renee Landegger,** MANHATTAN

## Hitting the Limn-it

Matt Gross's observations about excessive limning ["Gotham: One Life to Limn by Michiko Kakutani," November 11] can extend to the Metropolitan Museum of Art's exhibit "Richard Avedon: Portraits." There, on the wall of one of the galleries, one can read: "Through portraiture, Avedon finally has become a poet—a limner of the invisible reflected in physiognomy." Feeling linguistically out on a limn, we dashed to the dictionary for illumination.

**Gail Gerwin,** MORRISTOWN, N.J.

**Correction:** In "Gotham: Page Earners: Buy 'Em by the Word" (by Boris Kachka, December 2), Zadie Smith's "Advance per page" should have been $472, not $4,720. *New York* regrets the error. ■

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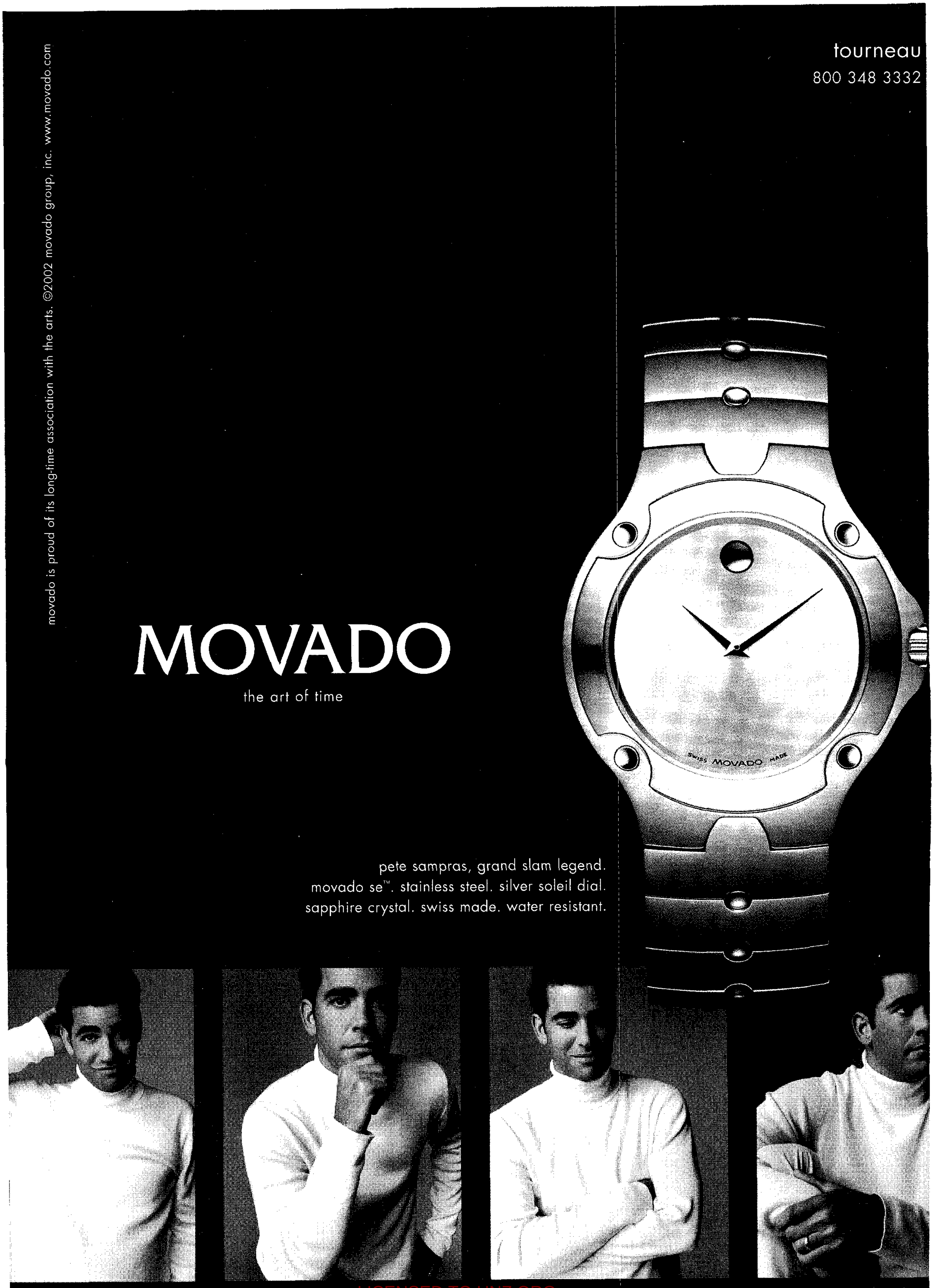

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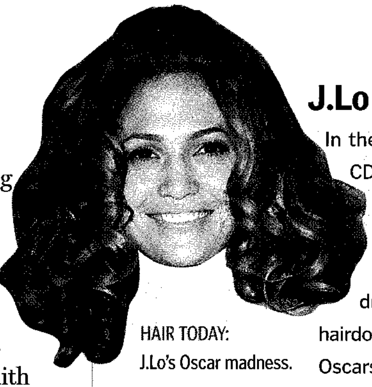
# Intelligencer

By Marc S. Malkin

## Liv Tyler: That's the Ticket

**Liv Tyler** may be pulling in millions for her role in the *Lord of the Rings* trilogy, but even she can't bear the thought of having to pay $105 for a parking ticket. The Aerosmith heiress was recently spotted at the corner of Bleecker and 11th streets making a mad dash toward an illegally parked black Land Rover that had been discovered by a traffic agent. "Liv almost knocked me over," a bystander tells us. "She was in full drama mode, eyes wide open, like she was about to slay some ogres in *The Lord of the Rings*." We're told that Tyler fought valiantly, shouting, "No, no, please stop—we're about to move." But alas, the agent was unswayed by her elfin charms. "She finished filling out the ticket and slapped it across the SUV's windshield," our witness reports.

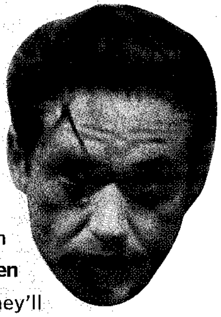
ATOR: Liv Tyler knows e to park it.


HAIR TODAY: J.Lo's Oscar madness.

## J.Lo Washes That Man Right Out of Her Hair

In the liner notes of her new CD, **Jennifer Lopez** thanks her longtime hairstylist **Oribe** (right). He was the mastermind who dreamed up the bouffant hairdo she sported at this year's Oscars, and before that, Lopez spent $15,000 to fly him to Santa Monica to do her hair for her wedding to **Cris Judd**. But now we hear J.Lo cut Oribe loose at the press junket for *Maid in Manhattan* at the Waldorf-Astoria. Spies tell us that Oribe threw a tantrum after studio execs refused to send a limo to drive him to the hotel on Saturday, November 23. One onlooker reports that during his tirade, a wide-eyed Oribe began circling one exec in particular, waving his hands in her face, making hissing noises, and screaming she had "bad karma." When Lopez heard about the incident, she was so appalled she immediately told her people to find a replacement. A rep for Oribe said he had done Lopez's hair the day before, but confirmed that someone else worked her locks on the Saturday in question. He declined to give any further details because he said he was not sure exactly what had happened. On a lighter note, Lopez later told folks at the junket that her childhood crush was **Ralph Macchio**, a.k.a. the Karate Kid. She said she had dreams of Macchio coming to the Bronx and whisking her away. But just as she finished, Lopez's sister, **Lynda**, a reporter for WNBC-TV, shouted across the room, "Don't forget to tell them about **Matt Dillon**, too." Of course, **Ben Affleck** needn't worry. We hear they'll make their first official red-carpet debut together when he joins her at the *Maid in Manhattan* premiere on December 8 at the Ziegfeld.

GONE TOMORROW: Oribe.



## The First Niece Straps One On

**Lauren Bush** knows that it's better to give than to receive—except when it comes to a Harry Winston watch. The First Niece and supermodel was at the Winston flagship store on Fifth Avenue last week to unveil a $25 million holiday tree trimmed in Ethel M chocolates and jewels when she was presented with a $15,000 limited-edition diamond-encrusted Avenue timepiece. At first, Bush insisted that she really couldn't accept it, and suggested that the jeweler donate it to the Knowledge Is Power Program, a nonprofit educational program for underprivileged kids, some of whom entertained at the event. But when she was told that the jeweler had already written a $2,500 check to the charity, well, that seemed good enough for Bush. She quickly picked out a black satin strap for her new watch.

## Vanessa Carlton's Sensitivity Issues

**Vanessa Carlton**—who's become an MTV fixture with her hits "A Thousand Miles" and "Ordinary Day," off her platinum debut album, *Be Not Nobody*—has won herself a loyal teen following with her sensitive, emotionally charged songs. But apparently there's such a thing as being too sensitive. "I have gone off birth-control pills," the 22-year-old singer recently told one of our sources. "They had completely screwed up my system. I was crying and writing the most depressing songs. The last thing I need is more estrogen. I am already too sensitive, as are my songs." In fact, Carlton—who was linked to Third Eye Blind front man **Stephan Jenkins**—says the pill made her absolutely loony at times. "I was in a hotel in Seattle with a big window overlooking the bay," she told our source. "I kept staring out the window, thinking how cool it would be to be a whale. I was having all these weird delusions."

MOODY BLUES: Pop princess Vanessa Carlton.

**LOFTY GOAL:** It appears **Mary-Louise Parker** and **Billy Crudup** are looking for some new digs. A source tells us that the couple has been checking out apartments in the just-completed Sky Lofts at 145 Hudson Street in Tribeca, where prices range from $3.4 million to $6.5 million.

*With Aric Chen.*

Heard any good gossip lately? E-mail us:
Intelligencer@NewYorkMag.com

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, FITZROY BARRETT/GLOBE PHOTOS; DAVID TURNLEY/CORBIS; JOHN BARRETT/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES.

# Scene

Lauren Bush at Harry Winston with a quartet from the Knowledge Is Power Program.

Sarah O'Hare and LVMH honcho Daniel Lalonde at Tourneau for the launch of John Galliano's new watch collection.

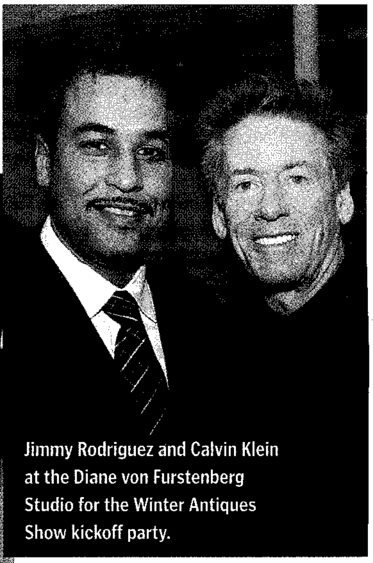
Newly engaged Reza Raein and Majorie [illegible] at the Maserati party at the Four Seasons restaurant.

Lars Nilson and Bergdorf Goodman's Robert Burke at Homer for Sally Tadayon Albermarle's show of ornamental bronzes.

Shakira and Eve at Suede after Shakira's concert at Madison Square Garden.

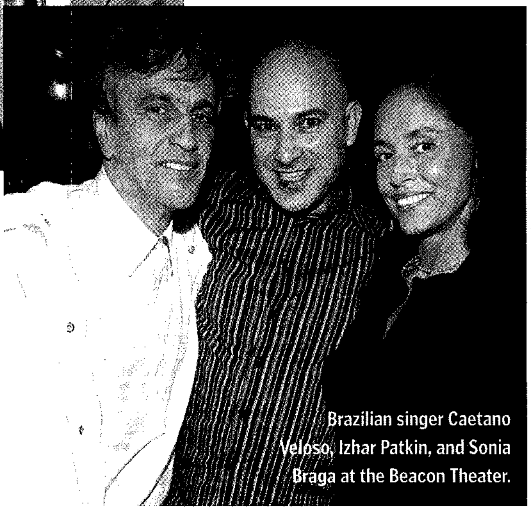
Hugh Grant and Sandra Bullock at the opening of Bruce Hoeksema's VBH Gallery.

Jerry Stiller and Robert Klein at the Pierre for the Alan King Awards gala.



Jimmy Rodriguez and Calvin Klein at the Diane von Furstenberg Studio for the Winter Antiques Show kickoff party.

Jill Scott and Kamal Gray of the Roots at Shine for the Roots's record-release party.



Brazilian singer Caetano Veloso, Izhar Patkin, and Sonia Braga at the Beacon Theater.

Barry Tucker, Leontyne Price, and Edward Cardinal Egan at the twenty-seventh annual Richard Tucker Opera Gala.

Estella Warren, François Henry Bennahmias, and Elisabeth Rohm at Guastavino's for a Breast Cancer Research Foundation benefit.

**Photographs by Patrick McMullan**

THE GULF WAR, 1991.

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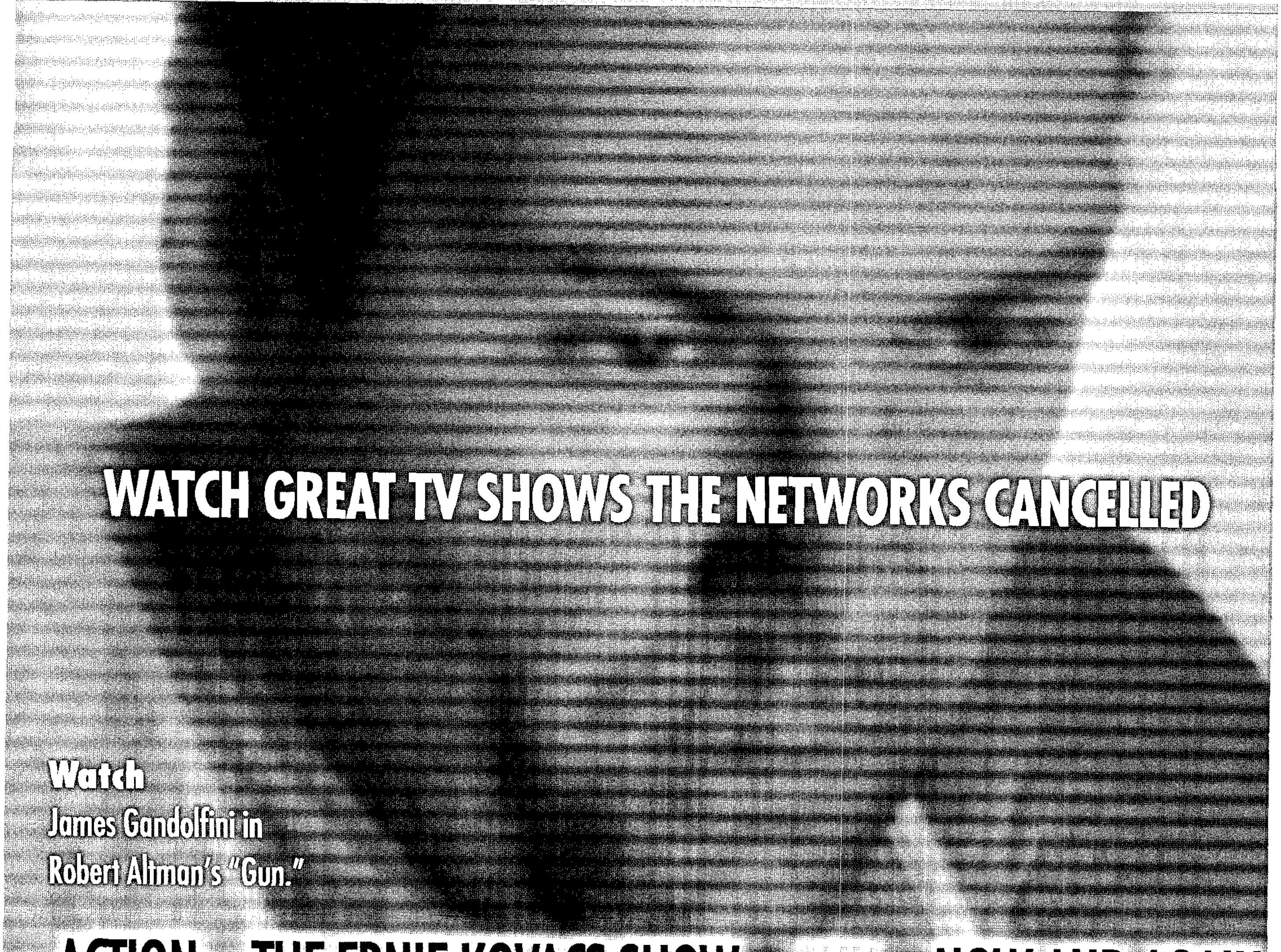

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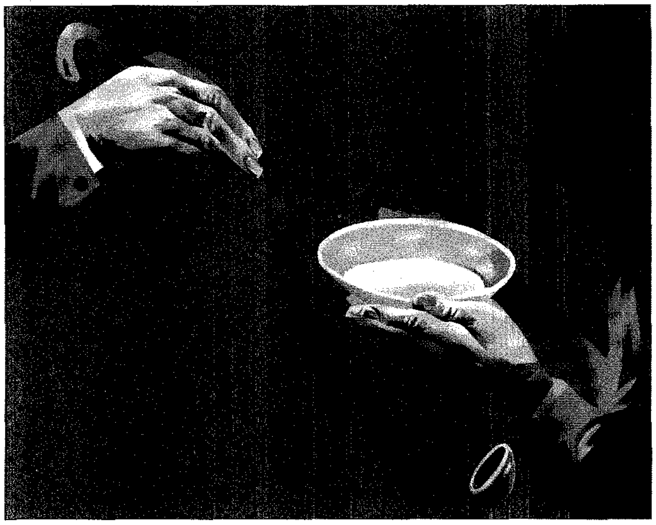

# Neediest Cases

## 'Tis the season to be worried, say charities facing steep declines in donations. By Robert Kolker

Julia Erickson was ready for things to be bad, but not *this* bad. The executive director of City Harvest had enjoyed unprecedented donations last winter, in spite of—or perhaps because of—widely broadcast fears that non-9/11-related groups would suffer. Private foundations and corporations gave her emergency-food-distribution charity an extra $1.2 million. But this year, much of that support vanished. Between July 1 and October 31, City Harvest brought in about 10 percent fewer corporate dollars and a staggering 25 percent less in foundation support than usual.

The stars are aligned for a charity crisis in New York—fended off for a year by 9/11 sympathy, but arriving now with force. Charities bank on the holiday season for most of their donations. But now that Wall Street bonuses have vaporized and Bloomberg has pulled an early-season Grinch with his property-tax hike, people may feel like charity *has* to begin at home. Many groups report that individual donations are already down this year: City Harvest was behind 15 percent for the third quarter, and Citymeals-on-Wheels is down for the first time in 21 years, by almost 10 percent—which translates into 20,000 fewer home-delivered meals.

The worst news of all is the imminent city and state budget cuts, since so many charities rely on government contracts. In past recessions, corporations have picked up some of the slack—but not in this market. "Certainly we've gone through fiscal crises with city government, but even in those times we haven't seen the stock market fall in the same way," says Hildy J. Simmons, who manages about 45 family foundations and trusts for JPMorgan Private Bank. "It's a triple whammy with the corporate side. Earnings aren't what they used to be, and with so many mergers, you have fewer corporations to go to for support." The AT&T Foundation, for example, decreased its grants budget by more than 10 percent this year, from $45 million to $40 million. Next year looks like it will be lower still.

Foundations make cuts quietly, often calling it *narrowing our mission*. "We're more apt to make fewer grants rather than lower the level of giving," says AT&T's executive director, Timothy McClimon. But sometimes, so as not to abandon a nonprofit, they economize: Instead of underwriting as much as $300,000 for the Lincoln Center Festival, AT&T is giving $100,000 to Lincoln Center's "American Songbook" series.

"It means not filling positions," says David R. Jones, president of the Community Service Society, whose endowment is hovering at about $118 million, 8 to 10 percent less than last year. "It's restrained new initiatives for the poor."

And if things get worse, many nonprofit workers could become needy cases themselves. While New York gained 4 percent more jobs in the past decade, a CUNY study shows that the nonprofit sector boomed by 25 percent. What happens when next year's cuts start? "We have some reserves to operate the way we planned, but that won't really last through March," says City Harvest's Erickson. "We're just now coping with the fact that it's not going to get better."

## MOOD GLASSES

**Ooh, cool shades. What *are* those?** NeuView, or "lateralized," sunglasses to you.

**NeuView? Is he a new German designer?** Don't be silly; they're specially designed by a psychotherapist to help you overcome your fears and anxieties (just the thing for the holidays).

**You cannot be serious.** *Really,* these babies have wraparound lenses with side flaps (think DeLorean) that you can raise to allow light in from the periphery . . .

**But why would I want to?** If I could just finish . . . to stimulate the opposite side of your brain.

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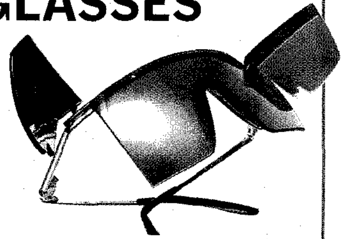


**You're making this up.** Well, somebody might be, but I'm not. They're $59.95 from www.neuviewglasses.com. LAUREN DECARLO

ILLUSTRATION BY THOMAS FUCHS. PHOTOGRAPH BY MICHAEL KRAUS.

# We Like Spike

## He's a peroxide blond with the cheekbones of a god, and some serious good-versus-evil issues. What's not to love? By Mim Udovitch

To the eye, they are no different from other women and young girls. But they are possessed by a spirit—the spirit of loving Spike. As is so typically the taste of the New York female, Spike is a largely unavailable man. For one thing, he's not a man. He's a vampire. And British. But come on. What has reality ever had to do with love?

Spike, of UPN's *Buffy the Vampire Slayer*, is kind of a Byronic character: *He walks in beauty like the night of cloudless climes and starry skies and all that's best of dark and bright is in his aspect and his eyes.* And his cheek bones and his seductive Sid Vicious sneer. As Caroline Adley, 12, succinctly puts it, "He's hot."

The reasons to love Spike are many. The mass-cultural landscape of 2002 is not exactly crowded with figures who, like Spike, drink blood and exude danger and romance and wear dark nail polish and smoke. Or possibly used to wear dark nail polish and smoke.

But Spike *isn't* just bad. He's gleefully, charmingly bad, offering a sarcastic running commentary on his own appalling exploits. Jilted by his vampire girlfriend Drusilla in the third season, he offered: "I'll tie her up and torture her until she likes me again. Love's a funny thing."

Women who love Spike are fetishistic about details. Leah Hennessey, 14, points out that when he went to Africa two seasons ago to get his soul restored—don't ask—he apparently left his leather coat there. "He killed a slayer to get that coat!" she says. "It was such a nice coat."

Spike has been insane and a little incoherent this season. (Per Leah, "Saint-Marks-Poetry-Project Spike.") He has been having even more good-versus-evil issues than usual.

"Without good Spike, we couldn't love evil Spike," says Lizzie Himmel, 16. "When he's evil, he's sexier, but when he's good, he's more important."

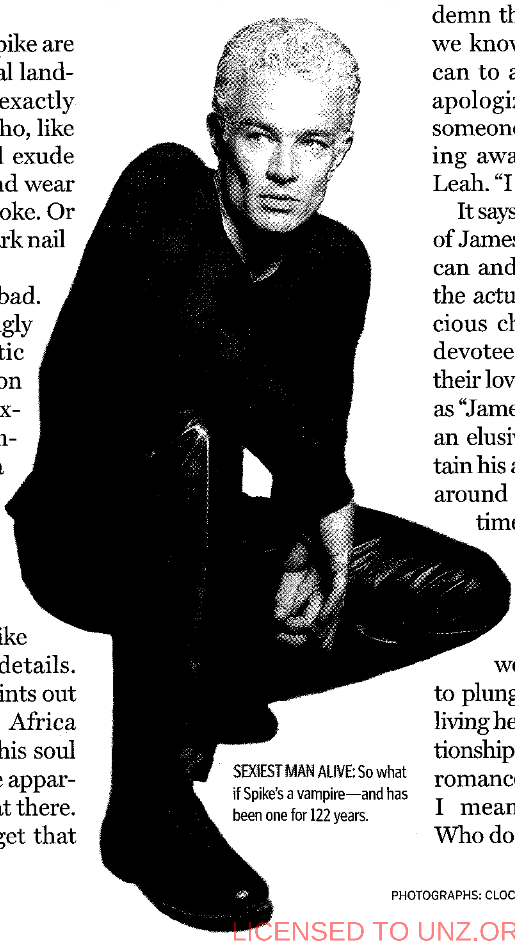
"He understands in a bigger way," adds Paisley Weinstein, 33.

Basically, Spike may be a mass murderer who attempted to rape Buffy, with whom he has been having what could most accurately be characterized as a passionate off-again/off-again relationship. But as Elaine Murray Adley, 46, mother of Caroline (yes, there are entire Spike households), notes, "There's something vulnerable about the guy." He is often tied up or otherwise constrained, which strangely enhances his allure. Last week's cliffhanger left him strapped to what looked very much like a bondage wheel in a crucifixion pose, bleeding suggestively.

"Spike's on a spiritual journey," says Leah's mother, Mara Hennessey, 40. "In the beginning, when Leah was younger, I was disturbed by her being drawn to Spike. He seemed untrustworthy. But now I realize you can trust Spike as much as you can trust yourself. If not more."

Women who love Spike condemn the attempted rape, but we know he is doing what he can to atone: "If you have to apologize for trying to rape someone, the best way is by going away to get a soul," says Leah. "I mean, who does that?"

It says something for the skills of James Marsters, the (American and human) actor who is the actual owner of those delicious cheekbones, that Spike devotees denote the object of their love as "Spike," rather than as "James Marsters." Marsters is an elusive guy; trying to ascertain his actual age, reputed to be around 40, is a perennial pastime on various *Buffy* web sites. Whereas Spike is the kind of man or demon—*whatever*) who has proven that he would give up the chance to plunge the entire world into living hell in order to save a relationship. In other words, he puts romance ahead of career. And I mean, this is New York. Who does that?



**SEXIEST MAN ALIVE:** So what if Spike's a vampire—and has been one for 122 years.

# TITLE FIGHT

Hipster, hipster, on the L, who has the weirdest-named songs of them all?

Williamsburg's rock battles are no longer over who has the baddest eighties hair: Art punks the Liars (right) and funk-rockers Outhud are now vying for silly-song-title supremacy. "When I heard their new titles, I was like, *Yes! Someone's as weird as us!*" says Outhud's Nic Offer. Indeed.

MONICA KHEMSUROV

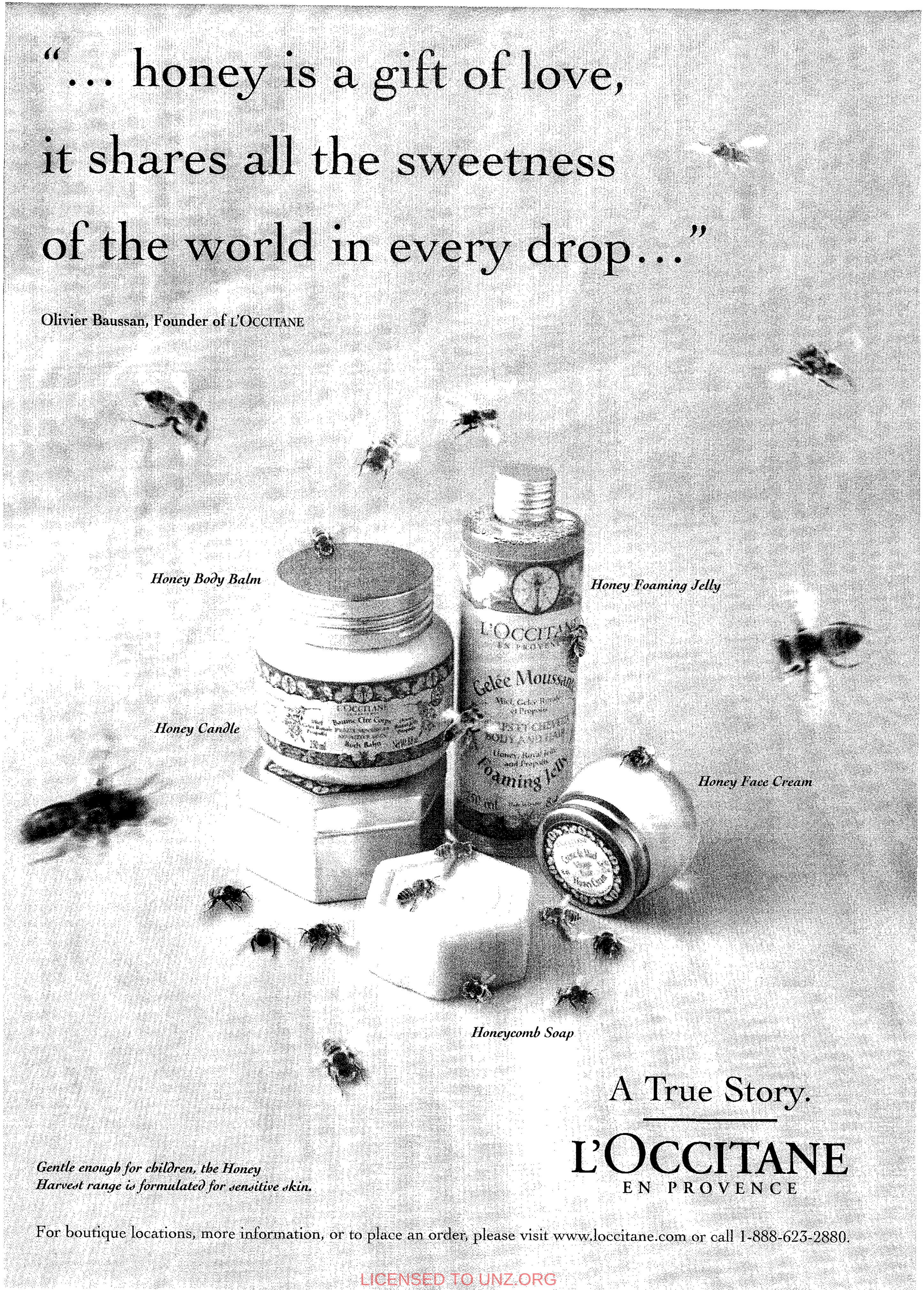
**THE LIARS**
"Pillars Were Hollow and Filled With Candy So We Tore Them Down"
"Everyday Is a Child With Teeth"
"We Got Cold, Coughed, and Forgot Things"
"You Know I Hate Stupid Phones"

**OUTHUD**
"Dad, There's a Little Phrase Called Too Much Information"
"Hair Dude, You're Stepping on My Mystique"
"The L Train Is a Swell Train and I Don't Want to Hear You Indies Complain"
"My Two Nads (Dad reprise)"

# REAL ESTATE DEAL OF THE WEEK

**THE 10 PERCENT SOLUTION:** Who has time for a bidding war? Not the couple who paid an extra $250,000 on this $2.5 million house in the West Eighties, near Columbus Avenue, to forestall the *possibility* of a bigger offer. They'll live in the three-bedroom duplex and rent out the rest. It's "very modern—there's nothing charming about it," says Halstead's David Morgan, their broker. But the garden, he says, sent them back to the bank. JOY ARMSTRONG

PHOTOGRAPHS: CLOCKWISE FROM TOP RIGHT, WENDY LYNCH/RETNA; LUKE HOVERMAN; 20TH CENTURY FOX TELEVISION.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ELECTRONIC REPRODUCTION PROHIBITED

# Wigglemania

## They've come from a land Down Under, and suddenly every child on the planet knows their songs. Barney, watch your back. By David Kushner

MEN WILL BE BOYS: Jeff Fatt and Greg Page of the Wiggles have fun with seltzer at Sammy's.

*Chopped liver. Yummy yummy.* It's late Sunday night at Sammy's Roumanian Steakhouse on the Lower East Side, and the Wiggles—the Fab Four of tot rock—are yukking it up. Couples at nearby tables wave at the band, known for its irresistibly goofy (and oddly hallucinatory) hits like "Hot Potato" and "Fruit Salad (Yummy Yummy)." "Hey," shouts Greg Page, the Wiggles' lead singer, applauding the crooner at the keyboard, "he's playing 'Shalom Aleichem'!"

The four middle-aged guys from Down Under—two of whom fronted a chart-topping pub band, the Cockroaches, before making a kiddie album on a lark—were in New York last week for a four-day, ten-show blitz, the latest in their campaign for worldwide domination. Their tickets go for $200 a pop on eBay. They're cloning their act in Taiwan, Korea, and Japan by hiring indigenous quartets to wear the rainbow skivvies they favor onstage. And readers of an Australian women's magazine have voted drummer Anthony Field bachelor of the year. "I've had a few women trying to get backstage saying they'll do *anything* to meet the band," a sound guy admits.

At an 11 A.M. show at the Beacon Theater last week, timed to allow for fans' afternoon naps, groupies were not in evidence, but Annie Leibovitz was bopping along to "Wobbly Camel." "Their songs aren't overproduced like Barney's," says dad Andy Roth. "You actually feel like they're a real band." "They're silly boys," raves his 3-year-old son, Jordy.

So what's the music like? Try bursts of Archies pop mixed with Clash riffs and squealing puppets. Says Page: "We can take any song—reggae, country, rock—and Wiggle-fy it."

The guys' own taste runs from Elvis to the Ramones—"In the seventies, I flew here just to see them," says guitarist Murray Cook, adding that he enjoyed the Yeah Yeah Yeahs last time he was in town. After the trip to Sammy's, however, the Wiggles were too pooped to head for CBGB. Unlike most rock stars, they work mornings.

## It's Not Theater, It's HBO

Casting members of *The Sopranos* in Broadway shows has boosted the sales of *Frankie and Johnny* (Edie Falco stars through New Year's Eve, and Joe Pantoliano takes over for Stanley Tucci after she leaves), *Beauty and the Beast* (Jamie-Lynn Sigler as Belle), and *The Graduate* (Lorraine Bracco as Mrs. Robinson!). So why not put Sopranos in every show on Broadway? ADA CALHOUN

**James Gandolfini** (Tony Soprano): Max Bialystock in *The Producers*

**Michael Imperioli** (Christopher Moltisanti): Mark in *Rent*

**Dominic Chianese** (Uncle Junior): George Burns in *Say Goodnight Gracie*

**Drea de Matteo** (Adriana La Cerva): Sally Bowles in *Cabaret*

**Steve R. Schirripa** (Bobby Bacala Baccilieri): Edna Turnblad in *Hairspray*

**Nancy Marchand** (Livia Soprano—rest both their souls): Lillian Hellman in *Imaginary Friends*

## *Bachelor* Party: Looking for Love (and Marriage) in All the Wrong Places

"I have to get married soon, or my dad is going to kill me," said 31-year-old Jessica Belzer, a No. 169 sticker hanging precariously from her angora sweater. "So getting on *The Bachelor* could save my life!"

Belzer was one of 400 who turned up at the 40,000-square-foot Jillian's sports bar in Boston last week to audition for the new installment of ABC's hit mating show *The Bachelor*. For the past month, producers have been canvassing such hot-chick hot spots as Reno, San Antonio, and Kansas City, Missouri—but not New York. "It's not an oversight," explains casting director Lacey Pemberton. "We wanted to go to places where you don't usually find contestants."

No. 240 had a more succinct explanation for the decision to skip Manhattan: "New York girls might be stylish, but they're bitches!"

So there were few New Yorkers at Jillian's—except for me, No. 157. With my new best friend, Deirdre, a Blue Cross Blue Shield supervisor who happened to be at an office party at the bar—"I know that my boss decided to have the party here because this was happening"—I lined up to get my photo taken (another contestant brought one of herself, in the bathtub). Next up was a three-page application, with questions like "What are your hobbies?" "Do you have children?" "Have you ever been served with a restraining order?" "I will be, if they don't put me on the show," said No. 68.

HAVE YOU EVER BEEN ARRESTED? A bachelorette fills out a questionnaire for *The Bachelor*.

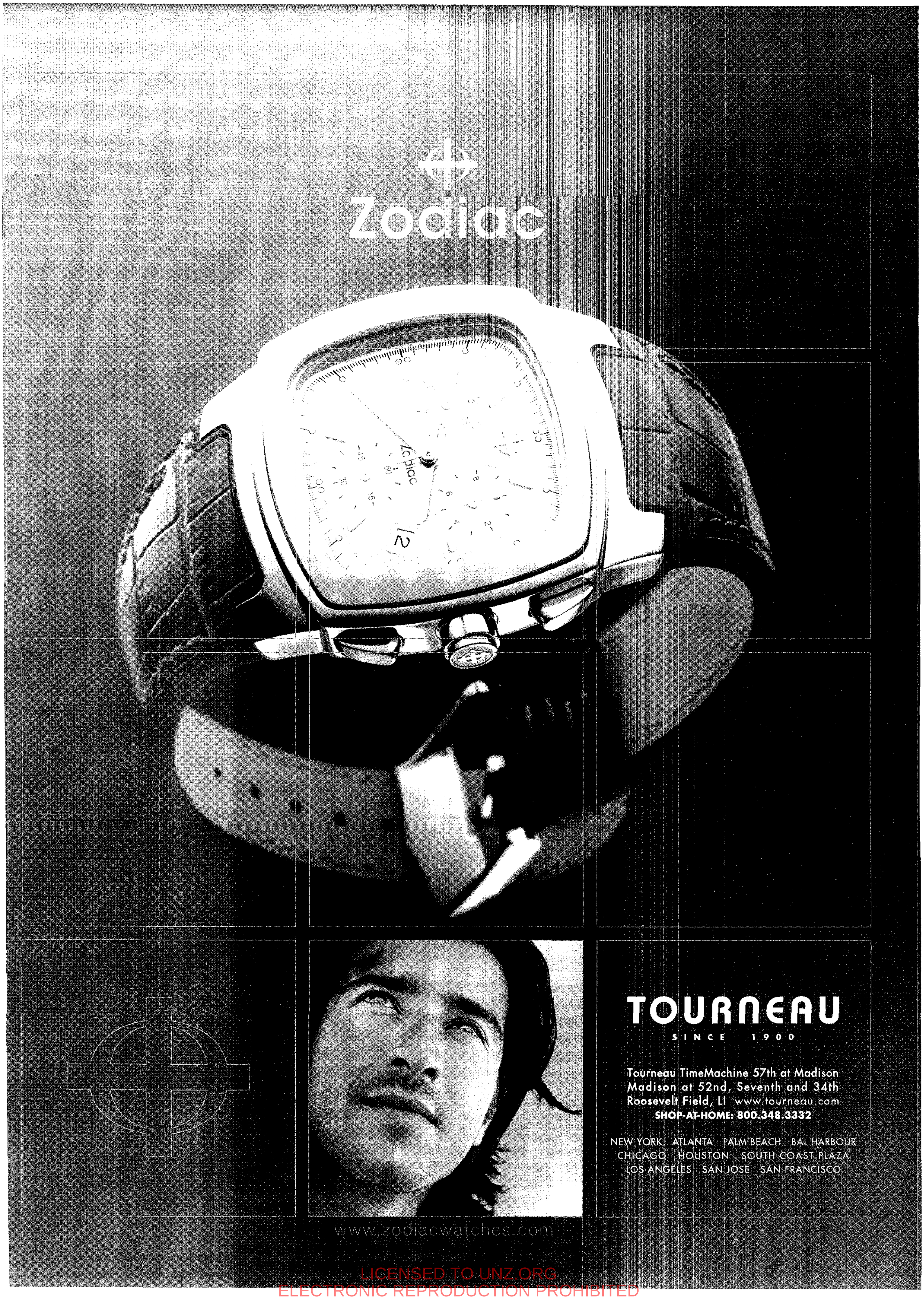
"I have free drink tickets," announced Deirdre. After we put those to good use for three hours amid Jillian's 55 pool tables and 250 video games, it was finally time for our on-camera interviews. Producers asked everyone the same basic questions (age, job, etc.), capped off with: "Why do you want to meet your husband on our show?"

"That's a hard one," admitted Shannon Smith-Watson, application in one hand, martini in the other. "But I figure it's better than meeting him in a bar."

Which isn't to say that enterprising bachelors weren't taking advantage of the situation. "If you don't get on the show," a guy in a Celtics cap whispered in my ear, "here's my number."

VANESSA GRIGORIADIS

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, STEFAN STUDER; KELLY JORDAN/GLOBE PHOTOS; SPORTSPHOTO LTD./ALLSTAR; SARAH BREZINSKY.



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**Michael Wolff** THIS MEDIA LIFE

# One Nation Under Fox

Earnest politics makes for bad TV—which is why the scrappy, outsider, underdog approach championed by Fox News has made it the new psychic heart of the Republican Party.

IF MODERN POLITICS IS ABOUT MESSAGE, about media opportunities, about controlling the news cycle, then what's the effect of having the fastest-growing news organization in the nation on your side?

But before exploring the reaches of Fox's power and influence, let's analyze, at the other end of the sensibility spectrum, *The West Wing*, which, like the Democrats, fell apart this autumn.

Here's the question: Did *The West Wing* fall apart because the liberals were falling apart, or vice versa?

The show's premise has been that restless, passionate single people in the White House—more or less reflecting a version of the Clinton White House, or, really, a George Stephanopoulos White House—were something that a good part of the country (demonstrably single, and arguably restless and passionate) could identify with.

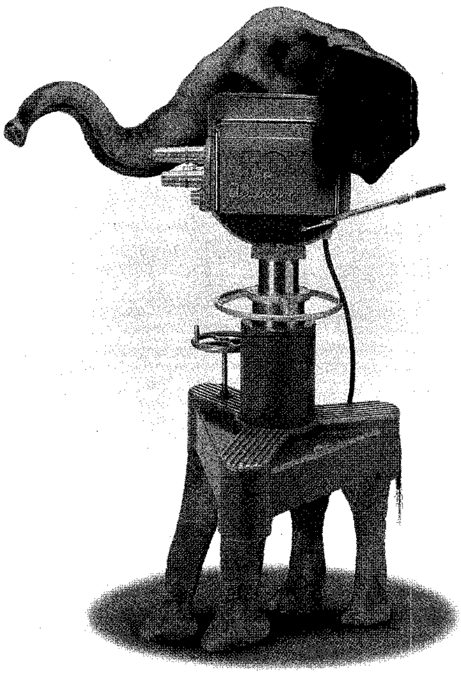
So have we stopped identifying—as ratings suggest we have—because of a change in national circumstances? Has being single, for instance, gone from being a semi-heroic condition to being just a depressing one? Is it that one person's problems don't amount to a hill of beans in this crazy world?

Or are the Republicans in power and *The West Wing* sinking because of bad writing on the part of liberals?

Surely it has occurred to many people that *The West Wing* may have lost a certain jazz because creator Aaron Sorkin went into rehab and now, on the straight and narrow, is grasping at a sober and virtuous literalness (which might support the Fox view that liberalism works only for the morally lax).

Early this season, there was an incident in the show—habit keeps me watching—in which the single young people in the Bartlet White House got all restless and passionate about going to a Rock the Vote party. C.J., the press secretary, normally intense and ironic, was suddenly in would-be youth garb, on a stage exhorting the young and faithful to make their vote count. Oy.

Many people in rehab, and in defeat, get religion—great earnestness meets saccharine beliefs. (I'm on seemingly hundreds of liberal mailing lists—it's a tsunami of tedious virtue.) And many people think the Democrats need even more religion. "We need to be partisans!" President Bartlet exhorted the *West Wing* faithful on a recent episode.



This is neither good politics nor good writing. Actually, let me formulate here a new principle of politics: Good politics is about good writing.

OF COURSE, THE REPUBLICANS USED TO HAVE their own problems with religion and with literalness (and, not least of all, dedicated humorlessness). But they were saved from themselves, I believe, by Fox News, which has become the new psychic heart of the Republican Party—taking over from the Christian Right.

Here's the biggest problem politics has today: All but an exceptional few politicians suck at making, or understanding, media. This is a surprise, because the only thing politicians want to do is get on TV. That's their basic job. But they're talentless. They're zeros. The media consultants they hire to help them are mostly hacks and rejects, too. Political ads? Sheesh. It's a form that has not advanced in twenty years. Of course, professional Republicans and right-wing people are usually no more capable than the Democrats and sappy liberals of creating a compelling and credible story line.

But then there's Roger Ailes.

There's something incredibly creepy about Ailes. He looks the way you imagine the man behind the curtain looking: That is, he doesn't care about how he looks (which is, as it happens, gray and corpulent). He understands it's all manipulation.

When he got found out giving the president ex parte advice on handling the war, he didn't for a second whinge or show remorse. Let others pretend—he's too old and too good at his job to start making believe the world works any other way than the way it works.

The rap on Ailes is, of course, that he's a hopeless partisan, a true believer, a Republican agent. But that deeply misses the point. Ailes is a television guy. He's been doing television practically as long as anyone. His digressions into politics (for Nixon and for Reagan) have always been more about television craft than about Republican craft. His is the singular obsession of any television guy: to stay on the air.

ILLUSTRATION BY LOU BEACH.

Fox really isn't in the service of the Republicans. Ailes can say this baldly and confidently. (The Republicans, more and more, follow the Fox line.) Fox isn't in any conventional sense ideological media. It's just that being anti-Democrat, anti-Clinton, anti-yuppie, anti-wonk turns out to be great television. Great ratings make for convenient ideology.

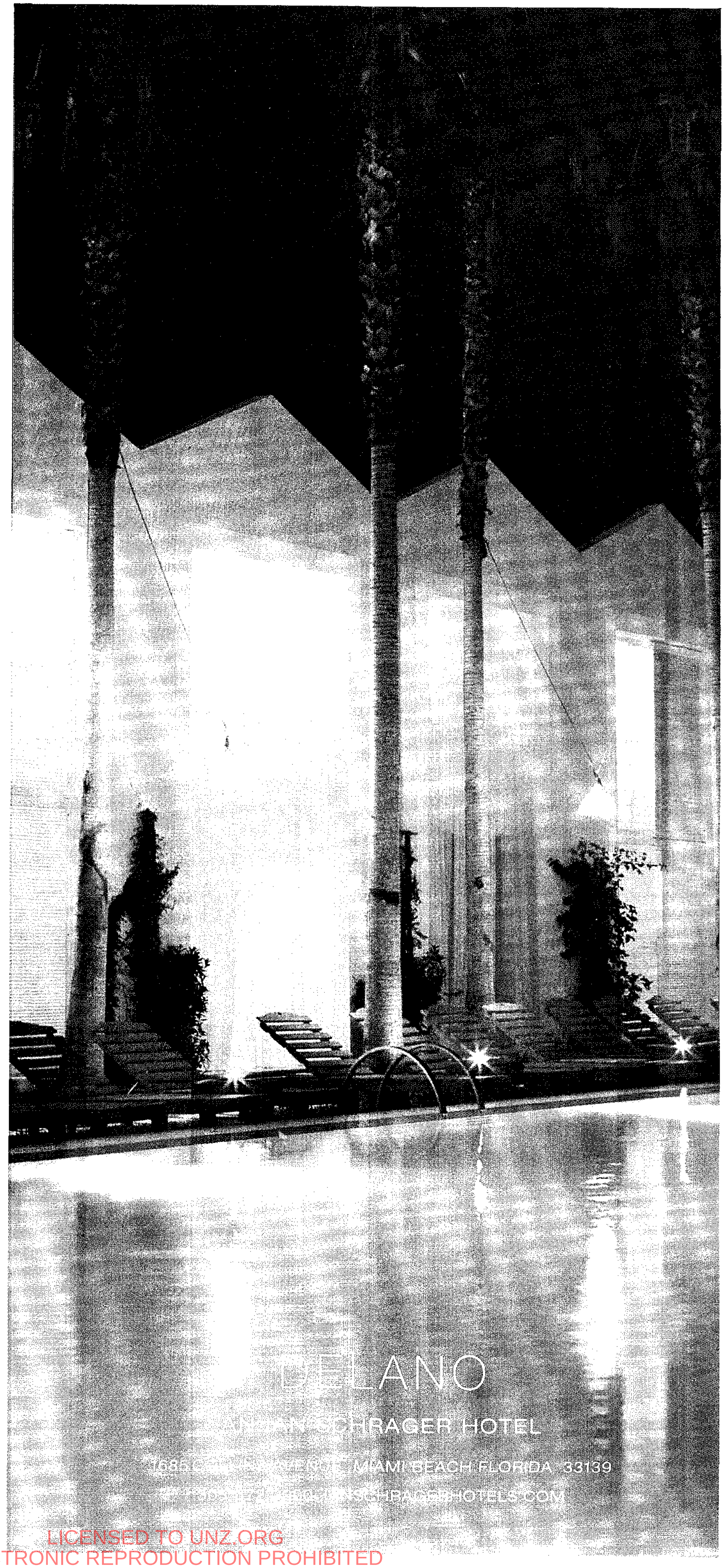
NOW, PROFESSIONAL POLITICAL PEOPLE, while surely corrupt and cynical, are also sentimentalists: They believe everybody else is as interested in politics as they are. A good television guy, who has to command the attention of the public, would never make that mistake.

Fox News is not really about politics. Rather, it's about **having a chip on your shoulder**; it's about us versus them, insiders versus outsiders, and **phonies versus non-phonies.**

*The West Wing*, in its original, surprising incarnation, was not at all about politics. It was a show about an office that happened to be the White House. It was the basic joke, even—working in the White House was not really different from working any other place. Then, in an unconscious shift, it became not only about the White House but about some schmaltzy, patently phony version of the White House.

Similarly, Fox is not really about politics (CNN, with its antiseptic beltway p.o.v., is arguably more about politics than Fox). It certainly isn't arguing a consistent right-wing case. Rather, it's about having a chip on your shoulder; it's about us versus them, insiders versus outsiders, phonies versus non-phonies, and, in a clever piece of postmodernism, established media against insurgent media.

Perhaps most interesting, it's about language, or expressiveness—which politics has not been about in a long time (modern politics is the opposite of expressiveness). Fox has cultivated a fast-talking garrulousness. Traditional news is rendered slowly, at a deadly, fatherly pace. Fox gunned the engine. This was a *West Wing* signature, too, before it got gummy—au-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tomatic-fire patois. Cable talk.

Fox, too, is about arguing—rather than the argument. It's a Jesuit thing. Thesis. Antithesis.

In the conventional-wisdom swamp of television, this passes for serious counter-programming.

It's the tweak.

This is really the Fox narrative device.

The entire presentation is about tweaking Democrats and boomer culture.

The Fox message is not about proving its own virtue, or the virtue of aging Republicans (except, of course, for Ronald Reagan), or even of the Bushes, but about ridiculing the virtues of Democrats and their yuppie partisans.

The conservatives have a **dancing-dog advantage.** They've been hired by the heretofore liberal media to be, precisely, conservatives—**hyperconservatives, even.**

Pull their strings.

Push their buttons.

Build the straw man, knock it down. Night after night.

Here's the way not to get labeled a phony: Accuse the other guy of being one.

Always attack, never defend.

And have fun doing it.

A media nation demands great media showmanship. What's more, in a media nation, it's logical to make the media the main issue. The most audacious part of the Fox story line—the point that drives liberals the craziest—is that Fox is the antidote to massive media bias. And that the Fox people resolutely stick to this story. The wink is very important in television (we weren't really taking *The Bachelor* seriously).

WHICH BRINGS US TO WHAT MAY BE THE CENtral political conundrum of the era: Why do conservatives make better media than liberals? Fox is, after all, just the further incarnation of a successful generation of conservative radio provocateurs.

There aren't really even any liberal contenders except for Paul Krugman and Michael Moore. And Krugman's is a victim's voice. It assumes a kind of emascula-

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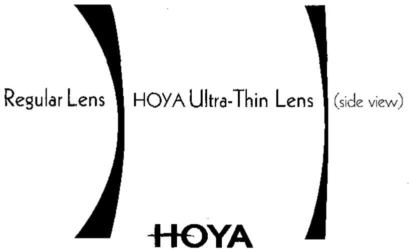

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tion—conservatives are doing things to him and he's helpless. As for Moore, it's comedy and pretty scary narcissism—he's satisfied being just an entertainer. And never mind Phil Donahue, MSNBC's disastrous liberal counter-programming gambit.

No, nobody who's seriously interested in ratings and buzz wants liberals on television or even near an op-ed page. Indeed, CNBC has gone to an almost fully conservative prime-time schedule.

Part of the explanation of the conservative-media success is that in a liberal nation, they have had to develop a more compelling and subversive story line. They've fully capitalized on the outsider, tough-talking, Cassandra thing. Accordingly, while the country remains unenthusiastic about Republican policies, as the *Times* reported last week, Republicans get positive ratings (go figure).

And a part of this is the dancing-dog advantage. Conservatives have been hired by the heretofore liberal media to be, precisely, conservatives—hyperconservatives, even; eager exaggerations (*wink*). Whereas, when liberalish people are hired by liberalish media organizations, the issue is to be neutral, unliberal. The main challenge for George Stephanopoulos on ABC's *This Week* is never to let on that he once worked for the Democrats.

But most of all, it's an understanding-the-media point, which if you're building a media career—exactly what all the conservatives tend to be doing—you get. But which if, like many liberals, you see yourself as having a higher calling than just a media career, you may not get.

We can talk about politics as a metaphor for something else, as Fox does, and as *The West Wing* was doing—politics as a metaphor for working too hard, living in your office, being too involved with your co-workers. (Likewise, there's Ann Coulter, who *really* uses politics to talk about some S&M thing.)

But what we can't do is talk about politics for its own sake. It's way too boring. It's too disconnected—it's too Al Gore. And you can't say, as almost all liberals do, "It's boring, but it's important." That would be bad writing. (It's why George Bush's patent deficiency in talking about policy has not been so great a liability.) As opposed to the Fox writing style, which is to thrust and parry and dump on Clinton and thump a liberal snob or egghead when things get dull.

So the Republicans have not only a war that walks the walk but a network that talks the talk. What the WB or MTV does for a certain demographic, that's what Fox does. This is big. ■

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## James J. Cramer THE BOTTOM LINE

# Bearly There

Does the mini bull run mean the market's finally turned the corner? Or have investors, weary of being weary, just decided to be irrationally optimistic? A reality check for bear hunters.

EIGHT WEEKS AGO, THE STOCK MARKET SEEMED on the verge of crashing. The NASDAQ, down 80 percent from its high, looked like it was about to break back below 1,000, a level it hadn't seen in years. Stalwarts like Cisco and Intel sunk to or flirted with single digits. Telecommunications, semiconductors, wireless, personal computers—all seemed to be not just slowing down but actually imploding. JPMorgan Chase, once the most prestigious bank on earth, seemed on the verge of failing. Scandals dominated not just the business pages but the front pages. Year three of this devastating bear market looked like the most damaging of all.

And then, almost miraculously, the stock market exploded in one of the greatest rallies in history—complete with a pre-holiday money-basting that gave investors a *truly* happy Thanksgiving. Hundreds of stocks have doubled; dozens have tripled or quadrupled. We haven't seen a white-collar perp walk since the rally began. Technology, which led the market down from its March 2000 highs, couldn't be hotter, with the NASDAQ soaring 32 percent from its summer bottom.

And suddenly, everyone on Wall Street who still has a job is wondering, *Is this a new bull market?* Has the raving Kodiak that chewed the longhorns into little pieces these past three years finally taken a spear to the jugular?

The answer, unfortunately, is no. The market's not going to roar back to new highs anytime soon. In fact, much of the move has occurred already. But I don't think we will revisit those lows, either, because the economy, after deteriorating for three straight years, has at last stabilized. And amazingly, there is a move afoot in Washington that is going to make stocks far more attractive compared with every other asset class—a move to change the taxation of dividends.

What does it mean for you as you try to figure out whether the stock market's worth your attention, or whether you are better off plowing more money into your home or your bank account?

First, let me explain what I mean when I say the economy has stabilized. Yeah, we're still in the same slow-growth environment that has victimized virtually every American company during this horrid period. But there is a difference: Now some firms have realized that things aren't getting better, and have adjusted their workforces and their strategies in order to take share from weaker, more vulnerable competitors.

In technology, for example, a streamlined IBM has managed to take share from EDS in software and EMC and Sun Micro in hardware. It's zero-sum. I wouldn't touch the losers, but IBM could rally 30 points and still be dirt-cheap. Similarly, in wireless, Nokia has simply crushed Motorola and Ericsson. If we get even nominal growth in wireless, Nokia could have a huge 2003. In telecommunications, the winner is Verizon, with a better balance sheet and stronger cash flow than any of its competitors, including BellSouth, SBC, Sprint, AT&T, and, of course, WorldCon.

In equipment, it's Cisco over Lucent and Nortel. Every major industry now has tons of losers, as has been the case for the past three years, but we now have some winners as well. These winners, big, well-known companies, have been responsible for much of the fall's drive to higher ground.

But just as important, if we are to get to where we can break out of the range that has capped every move up, is the domino effect that the midterm elections might end up creating. For as long as the Democrats controlled the Senate, the Republicans struggled, mostly in vain, to create breaks for shareholders. Now, with the GOP in control, the president is on the verge of proposing a change in the tax code that would allow individuals to avoid paying taxes on some portion of their dividends. If we get dividend-tax relief, there could be a rush into those equities that generate a yield north of 2.5 percent, a level many of the stocks in the Dow Jones Industrial Average currently deliver.

And why not? Right now, since the last Federal Reserve interest-rate cut, cash yields about 1.25 percent and *you have to pay taxes on it.* With any change in dividends, individuals can be expected to flock to these higher-yielding equities.

But a change in the dividend law would do more than just boost the stocks that give off a solid yield. It would also aid an area of the market that's been leveled by the scan-

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ILLUSTRATION BY FEDERICO JORDAN.

dals and the regulators as well as the declines in mergers, acquisitions, and trading: the brokerage houses. Individuals know that dividends don't lie. Companies don't pay dividends out of phantom cash; most of the scandal-ridden companies didn't pay dividends. Look for 2003 to be the year when the individual comes back to the market, searching for stocks that offer yield protection and some capital gains.

It's one reason why I just bought the stock of Charles Schwab, the company that has the most to gain from the change in the tax code (because dividend-tax relief will matter most to Schwab's middle-class clientele). It's also a reason why I can no longer be negative on JPMorgan—its $1.36 dividend seems secure, and owning JPMorgan, the second-highest-yielding stock in the Dow, will become a popular option among those seeking yield.

Unfortunately, America's favorite investment pastime—riding technology stocks over cliffs and into oblivion—won't benefit much from this change; most don't pay dividends, and very few of them have any cash to pay out anyway. But the biggest—Microsoft, Cisco, and Intel—have oodles of cash that they've been reluctant to part with because dividends get taxed at the corporate level, too. If some of the more pro-growth members of the president's entourage can encourage changing the law so that dividends get treated like interest paid—in other words, deducted from taxable income—then you could see big returns for all three of the big boys.

Will we ever return to the days of NASDAQ 5,000 and Dow 12,000? Without a tax-code change, those gains seem highly unlikely. But NASDAQ 1,000 and Dow Jones 7,200, where we sunk just two months ago, now seem unlikely to be revisited unless some exogenous event occurs on the order of 9/11.

IF I HAD TO BET—AND I DO WITH MY PERSONAL account—I'd bet that the market will mark time until the Iraq situation clarifies itself. If we move into Iraq, look initially for a decline that still doesn't exceed those we saw at the beginning of October, and then, if the war goes well, a resumption of the advance that we saw this fall.

And if we get the big tax-code changes I am looking for, any Iraq-related decline will be a gift, a fantastic opportunity to buy simply because things aren't as bad as they used to be just eight short weeks ago. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Verizon, Nortel, and Schwab. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *e-mail: jjcletters@thestreet.com*

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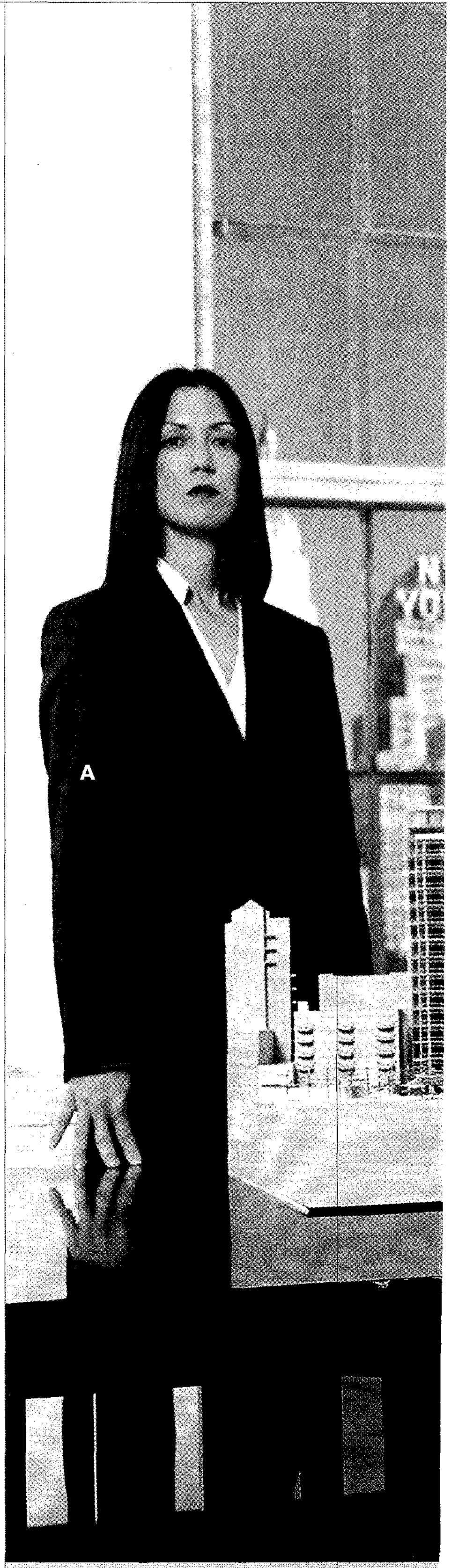
# DRESS (FOR SUCCESS) CODES

**Each of New York City's professional tribes has its own dressing rituals, its own coveted status objects. Clothes can show where you stand in the hierarchy—and where you'd *like to be. The secrets of power dressing in seven professions.***

If you're not looking too carefully, dressing for work in 2002 looks like a free-for-all. People wear jeans with delicately worn holes in the thighs, and sneakers with platform soles and garish logos. Others wear custom-made suits, perfectly pressed, cuff links gleaming. But whatever the level of formality—from all-Armani to shorts and flip-flops—there are rules specific to each office culture. The mandates are more complex than they once were—the days of the yellow tie are long gone, and power suspenders are barely hanging on. But displays of status endure, and the codes of what to wear when are as well known to employees as anything distributed by the HR department. To chart New York's rapidly changing professional culture, we visited seven New York offices in seven different industries, and did field work on their dress codes. Just about everyone we spoke to was highly conscious of his (or her) wardrobe choices—and, not surprisingly, acutely aware of what the boss chooses to wear, too. In some industries—at the art gallery, for example—nothing is valued above creativity; curating a collection of vintage dresses displays an aspiring assistant's taste. In a tabloid newsroom, executives favor shirts with cuffs—but the jacket is never seen, except when the owner makes an appearance. The power publicist is always impeccably suited in Bill Blass—and she would *never* leave her house in a pair of flats. And some things never change: The young lawyer announces his arrival at a big corporate firm with the watch—Cartier—that he can suddenly afford. Clothes don't make the man, or the woman. But they sure can help make a career.

## BY AMY LAROCCA



**THE DIRECTOR OF COMMUNICATIONS**
Lisetta Koe. "If I wear a T-shirt, it has to be the perfect fabric and very precise in its fit and its design. It would not be Hanes."

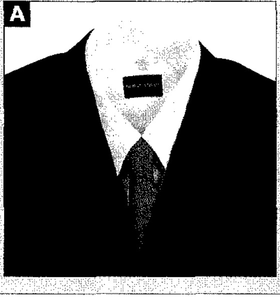
# THE ARCHITECTS

The sunny Tenth Avenue loft that houses architect Richard Meier's firm is bustling yet silent, like something from the future, where architects of many nations collaborate in hushed tones, and everyone is color-coordinated in a sleek, inoffensive palette of black, white, and the occasional gray. They seem like just the archetype of workers who would occupy the minimalist spaces of Meier's soaring, bright buildings, which is to say they seem unfailingly modern. "Architects don't like to be distracted by their clothing," explains Lisetta Koe. "But there's definitely an effort by everyone to be part of the team and to adopt the aesthetic which is so important in an architect's office, and Richard's quite known for his use of white. So white and black are a natural. The classic thing is a dark pair of pants and a white shirt."

> *"Richard's quite known for his use of white, so white and black are a natural."*
>
> —LISETTA KOE

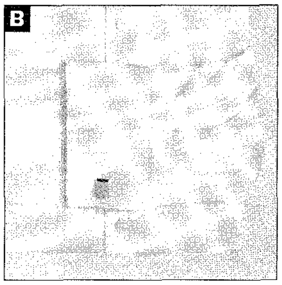
**THE ARCHITECT** Carl Shenton. "I dress like a minimalist. I *am* a minimalist. Quite a few people here are, you know. That's what we do."

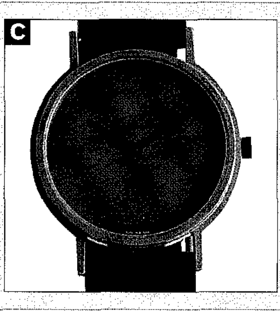
**THE PRINCIPAL** Richard Meier. "I think there is, in fact, a dress code, but no one needs to look at it. White is the color for shirts, and suits are dark."



**THE SUIT** A well-cut suit is the perfect expression of understatement and fine detail. Koe wears Philippe Adec, and Meier prefers Armani. "It's what you wear to work," Meier says. "It just is." *Giorgio Armani suit, $1,495 at giorgioarmani.com.*

**THE WHITE SHIRT** But *which* white shirt? Shenton, a Brit, prefers Thomas Pink. And the cuff links? Sleek and tiny. *Thomas Pink shirt, $125, and cuff links, $95, at Thomas Pink, 520 Madison Ave. (212-838-1928).*

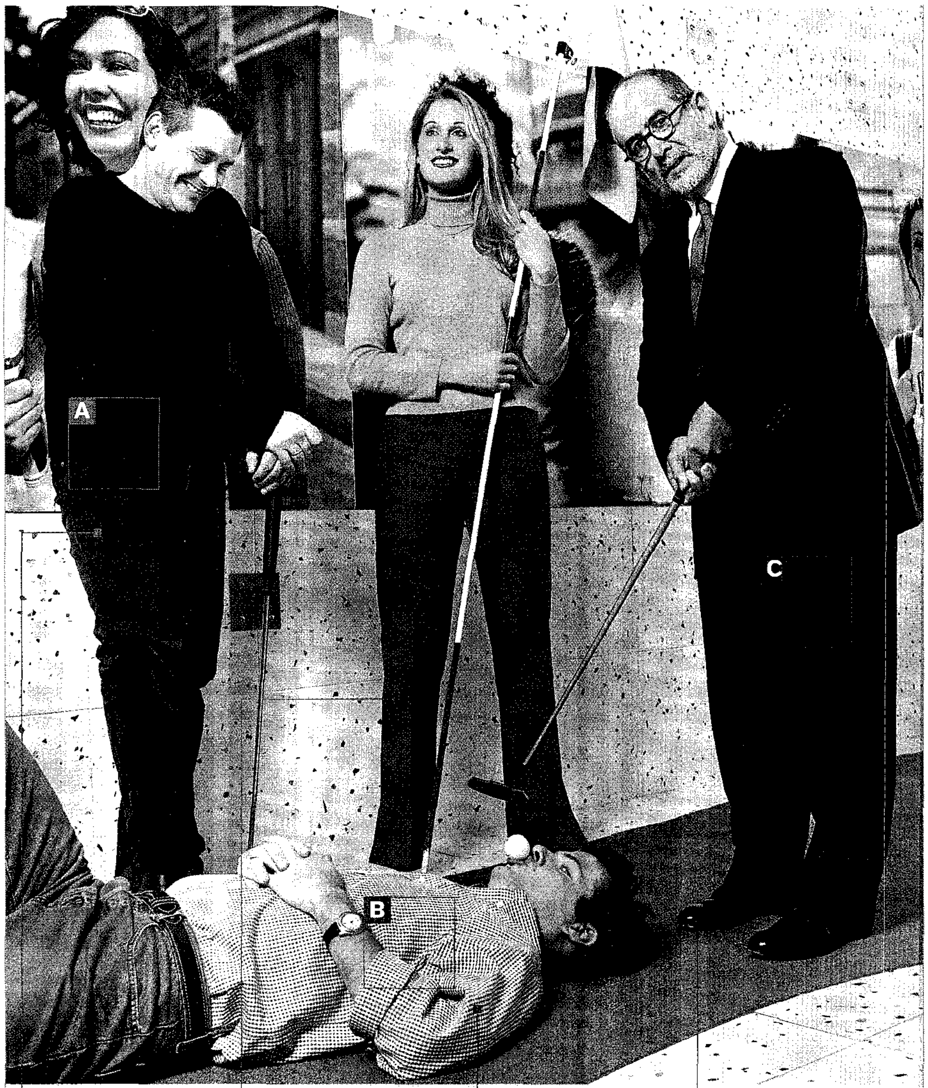




**THE WATCH** The watch must be light; the watch must be modern. This watch was designed by Meier himself and is, not surprisingly, quite popular with his staff. *Watch by Projects, starting at $100 at projects-us.com.*

**THE MESSENGER BAG** When in transit, the architects favor messenger bags in bright colors—say, orange—as a foil to their diet of black and white. They fit plans, after all. *Manhattan Portage messenger bag, $46 at manhattanportage.com.*

PHOTOGRAPHED BY GAVIN BOND



**JOHN STAFFEN, 40**
"This is as dressed up as I get," says the creative director.

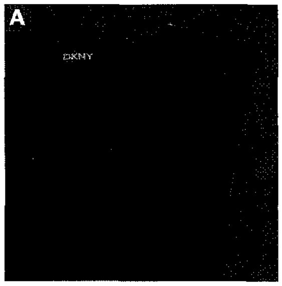
**KAREN EVRA, 26**
The associate producer is in H&M. "I dress up a little bit. No shorts!"

**JAMES BRAY, 29**
The copywriter owns one pair of black pants for special occasions.

**BOB KUPERMAN, 60**
The jacket (custom Zegna, please) is *always* on the CEO.

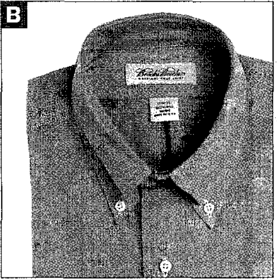
## THE ADVERTISING AGENCY

The Madison Avenue offices of DDB New York tip quite clearly toward the casual—confetti tiles and movie-theater seats decorate the lobby. Not only is there a putting green, but there's also a pool table and the odd ball bouncing by. Creativity, it seems, comes when one is laid-back, and the (lack of a) dress code reflects that. "I always tell them, 'Dress for your next job,' " says extremely natty chairman Bob Kuperman, shaking his head a bit sadly. "And you can see how far that goes."

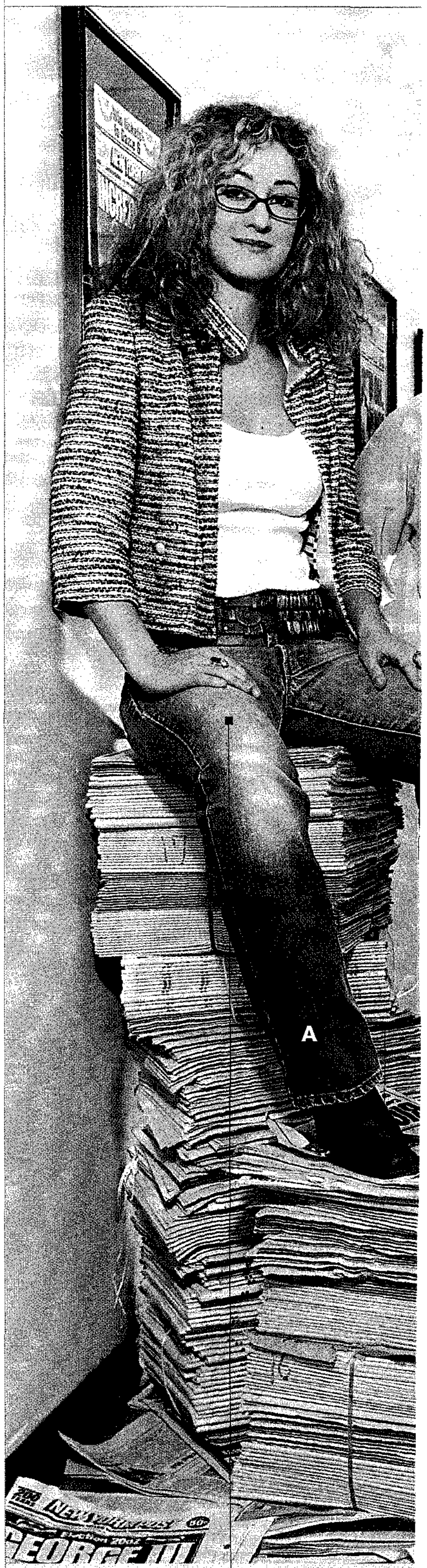


**THE SWEATER** "I wear all black," says Staffen. "If there was a way to wear all T-shirt, I'd do that." *DKNY sweater, $228.*

**THE SHIRT** "I'm preppy!" says Bray. "In the summer, shorts and flip-flops, every day." *Brooks Brothers shirt, $49.50.*



**THE SUIT** "It used to be different," says Kuperman. "*Everyone* used to wear suits." *Ermenegildo Zegna suit, $2,750, shirt, $350, and tie, $175.*

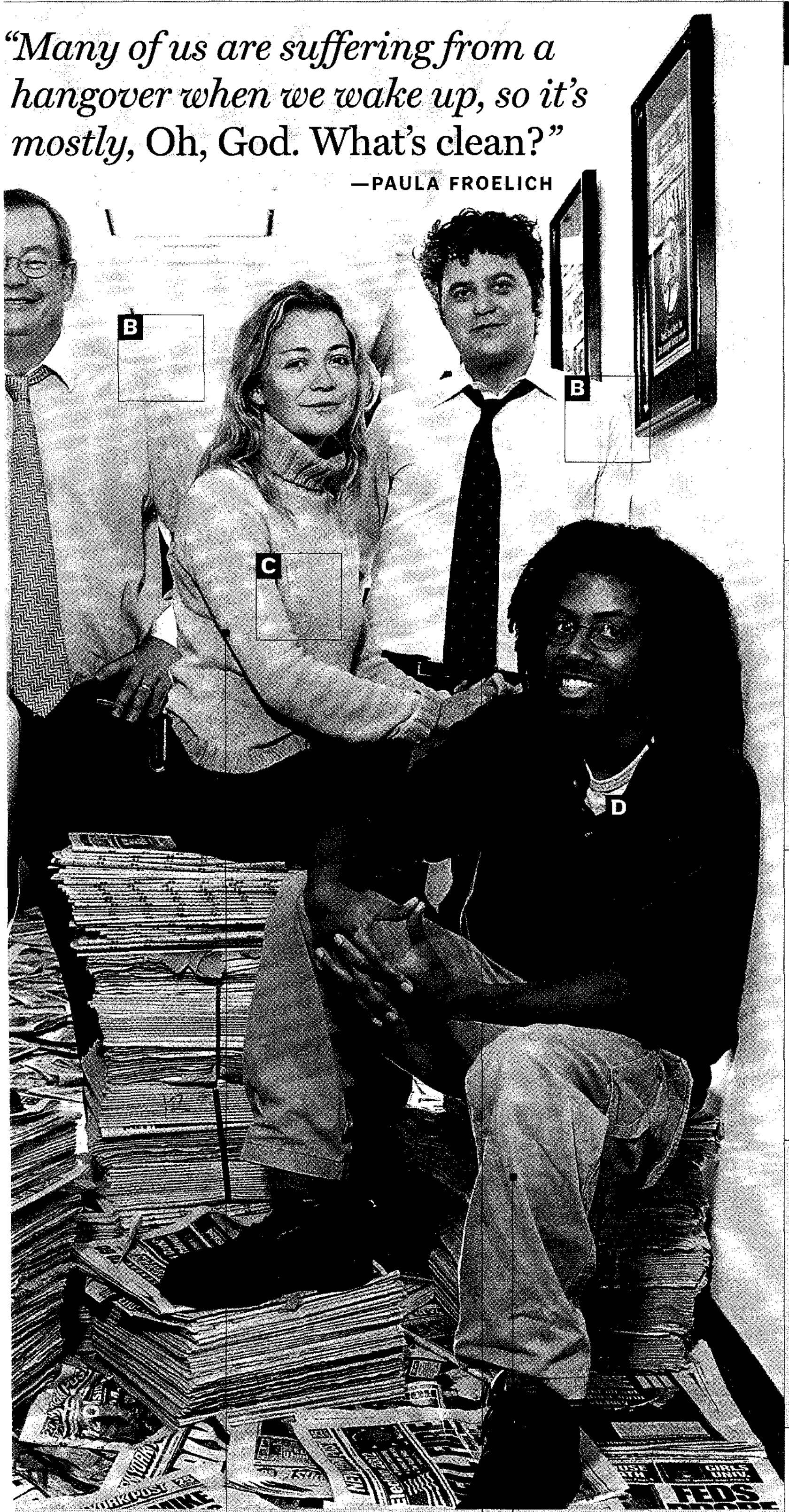


**THE "PAGE SIX"-ER**
Paula Froelich, 29. "If I wear a sheer shirt for an event, I change on my way out. Who wants your co-workers looking at you in a sexual way? Ew."

**THE EDITOR-IN-CH**
Col Allan, 49. "Thei
a lot of freedorr
expression. I like
think that it con
through in the page

*"Many of us are suffering from a hangover when we wake up, so it's mostly,* Oh, God. What's clean?*"*

—PAULA FROELICH



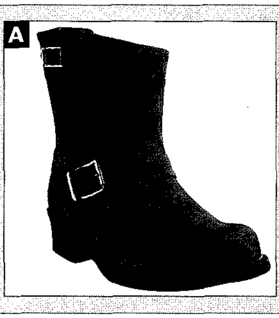
**THE REPORTER** Bridget Harrison, 31. "I want to be covered for anything, a funeral or standing on a street corner. If I ever became an editor again, I'd wear high heels."

**THE METRO EDITOR** Jesse Angelo, 29. Suits, every day. Dark ones, and slackened ties. "It's not that macho for a newspaper."

**THE COPY BOY** Hasani Gettins, 26. "On days when I'm doing reporting, I wear a collared shirt."

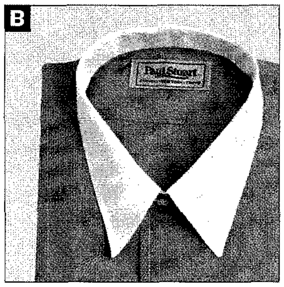
## THE NEWSROOM

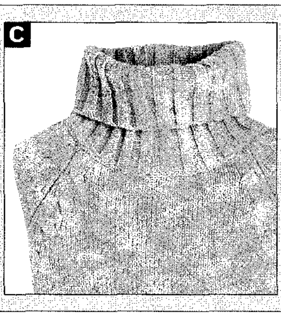
Smoking is confined to a tiny sliver of a room, and fedoras are all but extinct, but the vibe at the New York *Post* is still distinctly *newsroom.* "I rarely do up my tie," editor-in-chief Col Allan says proudly. "And the jacket is always off." "There's a lot of energy and walking around and screaming in my job," says metro editor Jesse Angelo, whose sleeves are always rolled up. "I have to be ready." There are several sartorial dividing lines at the paper: The editorial brass wear suits (you never know, after all, when Rupert might stop by and the jacket will come in handy), the reporters dress for comfort, and the columnists (Jared Paul Stern, Steve Dunleavy) dress like characters. "To be honest with you, many of us are suffering from a hangover when we wake up," admits Paula Froelich, "so it's mostly, *Oh, God. What's clean?*"



**THE BOOT** For reporters, fancy shoes come out only at night, but Froelich dresses up with a Chanel jacket—from the sample sale. *Frye Boots, $155 at Tip Top Shoes, 155 W. 72nd St. (212-787-4960).*

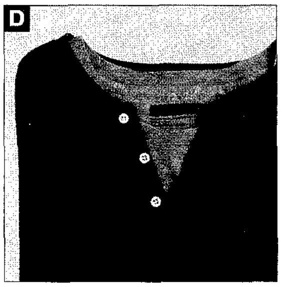
**THE SHIRT** The boss likes French cuffs, adorned with porcelain-and-silver Tiffany American-flag cuff links (why not?). *Shirt, $98.50 at Paul Stuart; cuff links, $325 at Tiffany & Co., 727 Fifth Ave. (212-755-8000).*



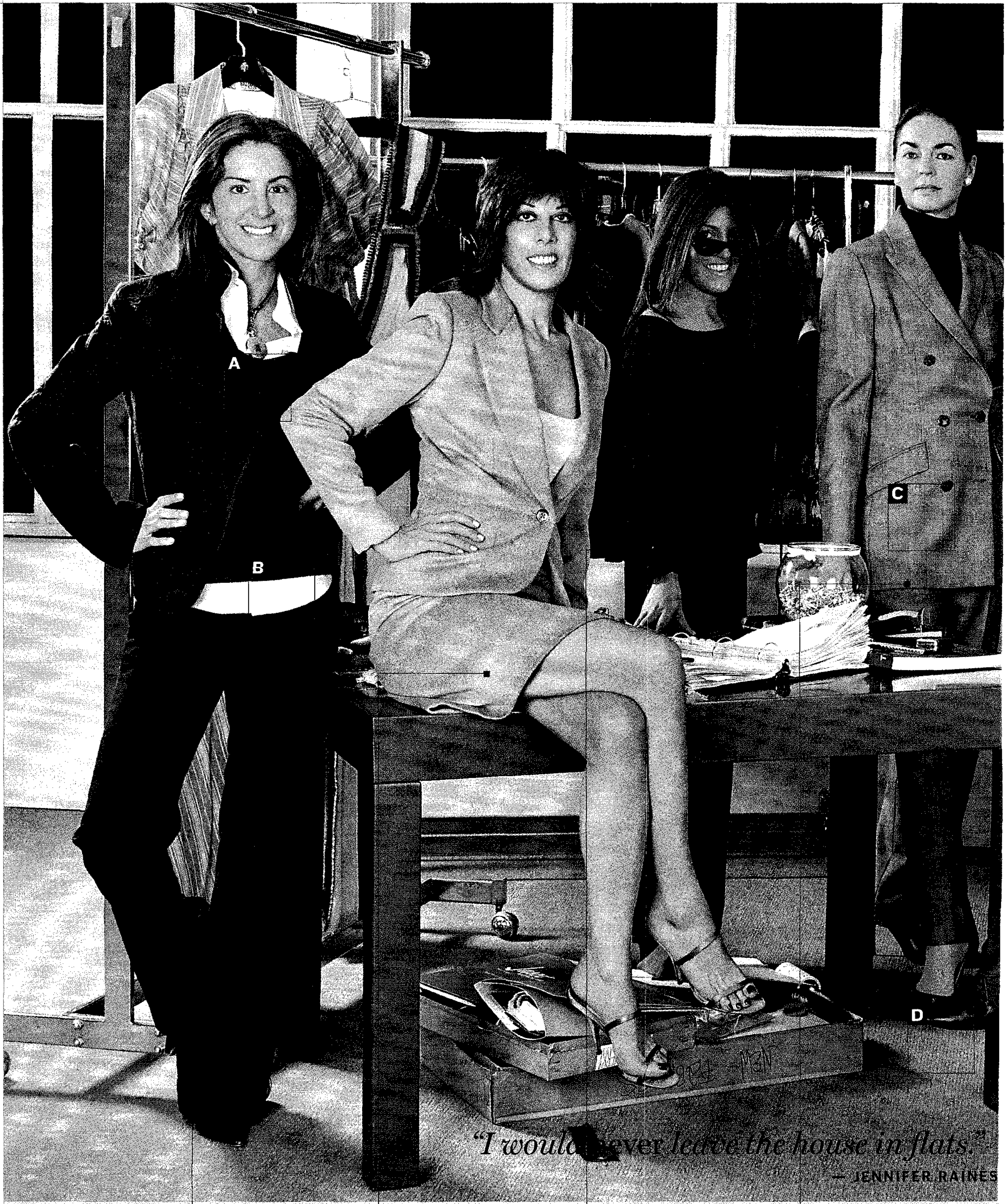


**THE SWEATER** "You kind of want to stay warm," says Harrison. "You never know when you're going to be trudging down some block in the Bronx trying to find an address." *Gap sweater, $48 at gap.com.*

**THE SHIRT COMBO** "Whichever direction you go in," says Angelo, "you're only going to get made fun of." Gettins avoids too much ribbing by being pretty casual. *J.Crew henley, $28, and T-shirt, $15.50, at jcrew.com.*



STILL LIFES PHOTOGRAPHED BY ERIC PIASECKI AND STYLED BY MONICA SCHWEIGER



*"I would never leave the house in flats."*
—JENNIFER RAINES

**LIZ COHEN, 33**
"I don't wear suits. From time to time, though, I will wear my Helmut Lang." Cohen is in Language pants and sweater, and a jacket by Chloé.

**PEGGY SIEGAL**
"These are fashion *mavens*. The pressure is intense around here." Siegal rises to the occasion in (what else?) Manolos and Blass.

**JENNIFER RAINES, 29**
"Two things: I would never leave the house not dressed for day into night. That means black, and that means heels." Raines's top is by Tyler.

**VIRGINIA COLEMAN**
"I'm very simple. The Blass suit and the Manolos. Every day."

**JAMI WEISSMAN, 26**
"We have the most amazing dermatologist. She can help with it all, no matter what age you are."

# THE DESIGNER PUBLICISTS

So what's hot at Weintraub Siegal Coleman Cohen Group, the publicists' publicists? "It depends on the day of the week," sighs Harriet Weintraub, the ever-chic founder of the firm who is never—*but never*—casually dressed. "When we see somebody with something great, everybody wants it." For the older staff, old-fashioned dictates concerning suits, heels, and immaculate hair still apply. They look perpetually dressed for lunch—Swifty's or La Goulue. For the younger employees, jeans are okay, as long as they're by Seven or Paper Denim. But a few things cross all lines with a unified, urgent longing. "If you lined up all of our shoes across the office," says Weintraub, "you would see all heels."

"*Manolos*," says Peggy Siegal.

And then there are the bags.

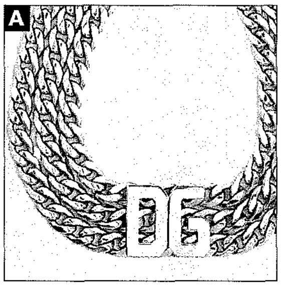
"Hermès!" says Weintraub, brandishing her Birkin.

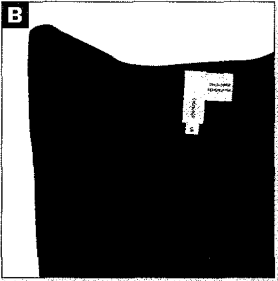
"Hermès," Virginia Coleman confirms, shaking hers. "Always."

**HARRIET WEINTRAUB** "Everybody has to look snappy! Clients come in, and everybody better look good." She relies on Nilsson.

**SARAH PENCHANSKY, 23** "I just am not ready to go out on appointments yet. I need a better bag!" But she does get to wear clients, like Language and Hollywould.

**THE LOCKET** Labels are serious business. Cohen's locket is Dolce & Gabbana. *Choker, $335 at Dolce & Gabbana.*





**THE SWEATER** Cashmere, from a Nolita boutique with a Brazilian-socialite designer. *$260 at Language, 238 Mulberry St.*

**THE SUIT** Polished, not corporate. Lars Nilsson for Bill Blass is a favorite. *Suit, $6,890, shirt, $1,560, at Saks Fifth Avenue.*

**THE SHOE** The ne plus ultra of publicist footwear. *Insist* that it's comfortable. *$445 at Manolo Blahnik.*

**THE BAG** You made it, *and* you made it past the wait list. *Hermès Crocodile Haut à Courroies bag (800-441-4488).*

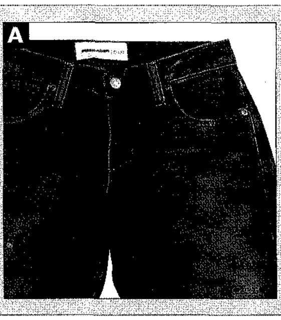
**GROOMING TIPS**

**THE HAIR STRAIGHTENING** The hair must be straight, but blow-dries are over. "You have to go to a real Japanese place, like Hayato, on 23rd Street," says Raines, "and get it straightened. I can honestly say this has changed my life."

**THE SKIN** Skin care for all ages by Dr. Rhoda Narins. "I mean, she can take care of anything," Weissman says with a wink.

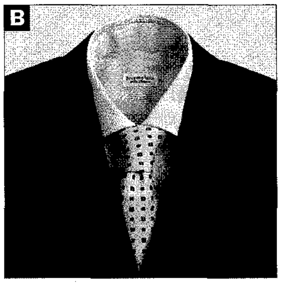
# THE RECORD LABEL

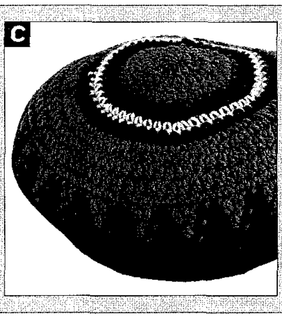
The lights are soft in LA Reid's office at Arista Records, where slow jams ooze gently from the walls and the newly svelte boss doesn't mind snapping his fingers and dancing along a bit behind his gleaming desk. The young employees who come and go look as if they'd been painted with a sheer gloss: The hair is shiny, bouncy, and rhythmic enough to be in a video, and heels are silent against the springy carpet. "I only ask that they are clean," says Reid. "Otherwise, it's up to them. If I'm in a meeting with someone and he's not groomed well, I can't focus on the meeting." Stylewise, nothing's off-limits (the label, after all, represents Avril Lavigne *and* Whitney Houston), but you'd better look *good*. "Everyone wants to look like a rock star," says Hillary Siskind. "Not *their* rock star, necessarily, but a rock star."



**THE JEANS** "Young and sort of sophisticated" is how Siskind describes what Arista staff is after. Paper Denim & Cloth jeans are preferred, which she pairs with things like this Marc Jacobs corduroy jacket. *New Retro jeans, $142 at Saks Fifth Avenue.*

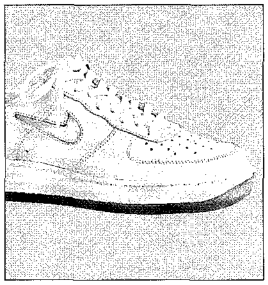
**THE SUIT** "I love that a little Italian man comes in with a measuring tape and does me up," says Reid. "That's an extravagance that comes with success." *Domenico Vacca custom suit, $3,900, shirt, $290, and tie, $175, at 781 Fifth Ave.*

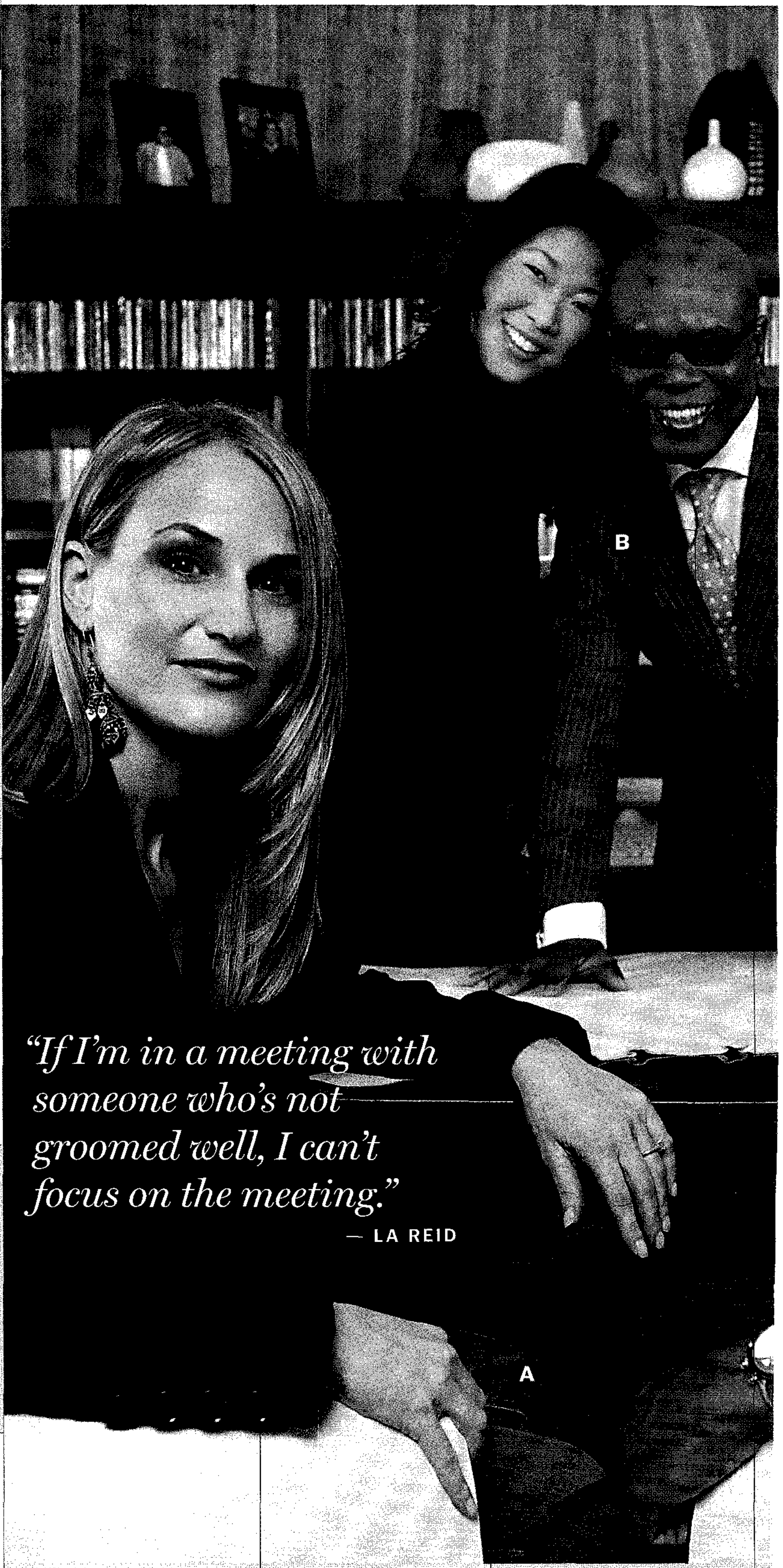




**THE RASTA CAP** "I think the artists look to us for inspiration," says Chris Chambers. "And L.A. looks for individuals." Personal touches don't go unnoticed here. *$15 at Nicholas Reggae Shop, 870 Broadway.*

**THE SHOE** "A mixture of high-end—your Gucci, your Prada, your Burberry—with a little bit of street" is how Chambers describes an ideal Arista outfit (note his Corum watch). A Prada shearling, say, and a pair of Nike AF-1's are about right. *$89.99 at Prohibit NYC, 269 Elizabeth St.*



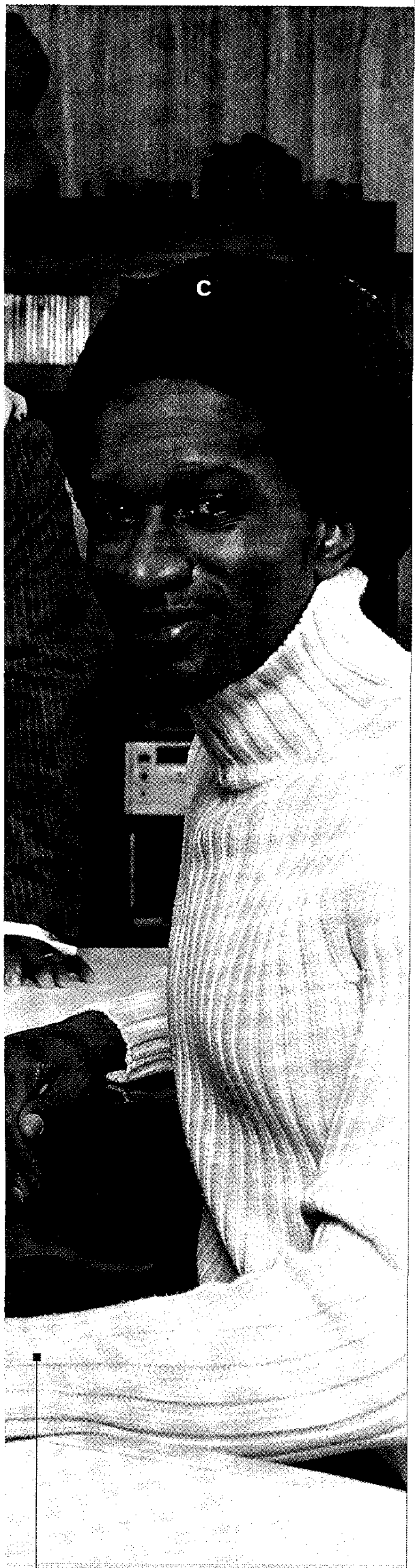


> *"If I'm in a meeting with someone who's not groomed well, I can't focus on the meeting."*
>
> — LA REID

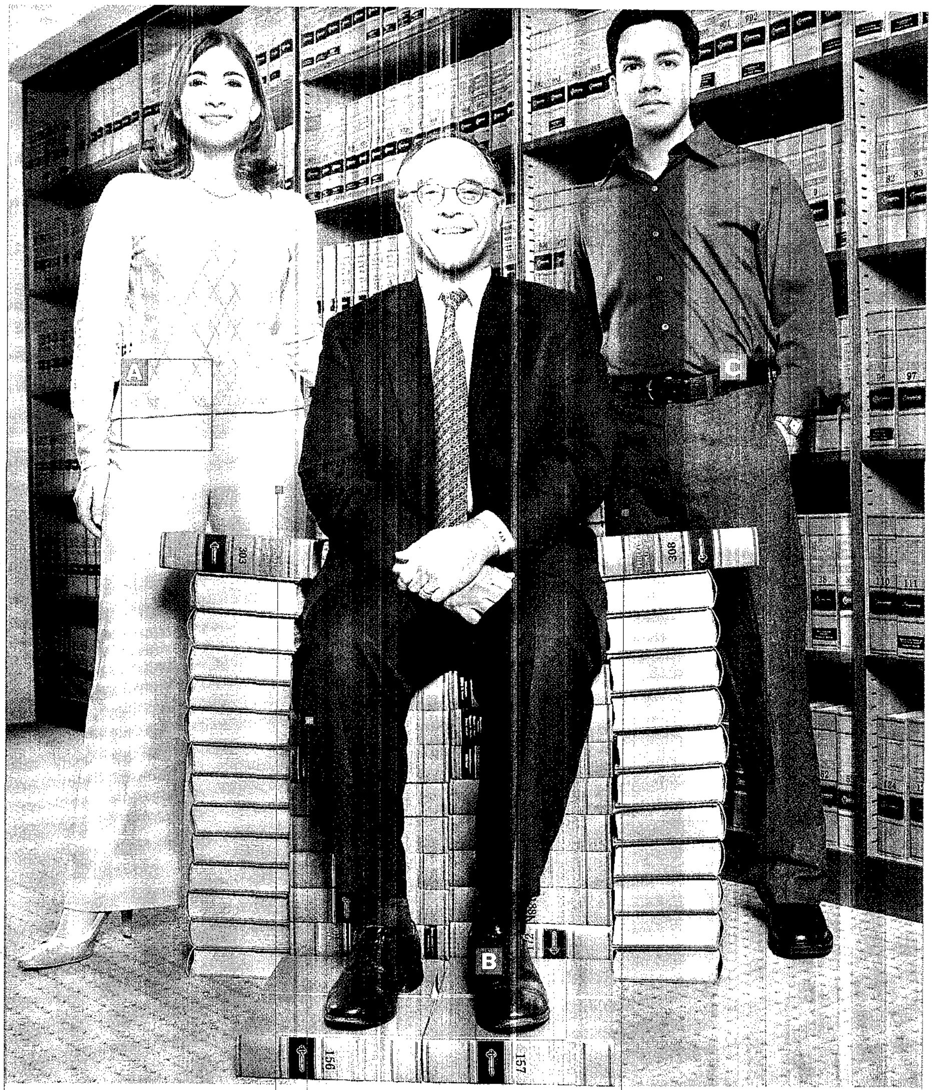
**THE PUBLICIST** *Hillary Siskind, 33. "I just always want to look really polished. It's important to dress pretty young."*

**THE A&R EXEC** *Karen Kwak, 33, wears a lot of Theory. "You always want to be able to go out in what you wore to work."*

**THE MOGUL** *LA Reid, 46. "Maybe it's the Midwesterner in me, but I love to be formal."*



**THE VP OF PUBLICITY** Chris Chambers, 31. "LA definitely inspires us to look good," he says, eagerly eyeing the new Burberry boutique out his window.



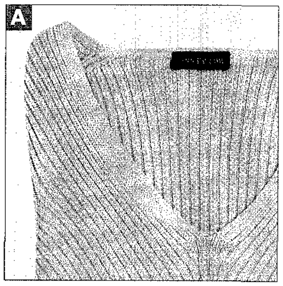
**THE CORPORATE ASSOCIATE, 4TH YEAR** Marie Christine Amy, 28, picks neutral colors from Ann Taylor. "You just want to look together."

**THE MANAGING PARTNER** Richard A. Rosenbaum, 48. "Dark suit, white shirt, red tie is the power look. And custom. We have tailors come here."

**THE CORPORATE ASSOCIATE, 6TH YEAR** Nitin Khakee, 32. "I bought a Cartier watch as a summer associate. Partners have Breitlings and Rolexes."

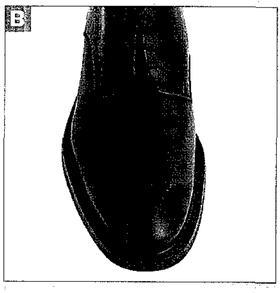
## THE CORPORATE LAWYERS

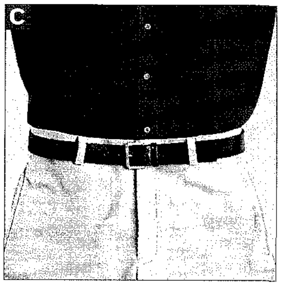
Five years ago, all of the lawyers at Greenberg Traurig wore suits. Every day. And then there were casual Fridays, and then, one fall, khaki pants and open necks became an everyday affair. But managing partner Richard A. Rosenbaum is getting ready to go back. "We are not here to make a fashion statement," he says. "We are here to make clients feel comfortable. More and more clients want to see their lawyers in suits."



**THE SWEATER** "I wear a suit to go out of the office," says Amy. "But everything coordinates." *Ann Taylor sweater, $69.*

**THE SHOES** Big chain stores are popular: no surprises. *Shoes by Reaction Kenneth Cole, $140 (877-REACTION).*





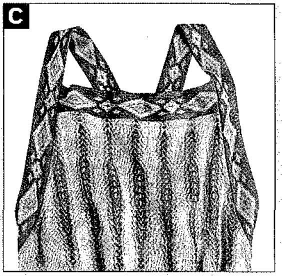
**THE CASUAL LOOK** Trousers and collared shirts are still okay. *Shirt, $58, belt, $34, and pants, $78, at Banana Republic.*

# THE ART GALLERY

About 2,000 people a week visit the Andrea Rosen Gallery on West 24th Street, and a lot of them are famous—Rosen usually maintains a New Yorker's detached cool. But not with Jean Paul Gaultier. "I said to him, 'Thank you for inspiring me for decades.' " Fashion is important in the gallery. After all, the most successful employees are those with strong aesthetic points of view; it only follows that their wardrobes reflect this. "I wouldn't say that I hire people based on their looks or the way they dress, but it's absolutely something that interests me," Rosen says. But for her, the ability to express oneself through dress has a deeper significance. "The gallery is about social values as much as it's about anything, and I feel it's important for my staff to be engaged in those kinds of ideals. And part of that is having people who feel that they have the right to engage themselves and to inspire. You have an opportunity every day to be creative."

"The art world is one of the few places where extreme wealth—collectors—and extreme poverty rub against one another," says Nathan Coutts, who, in addition to being the gallery's preparator, is also a sculptor and a performance artist. "So people expect quirky."

> *"I wouldn't say I hire people based on their looks or the way they dress, but it's absolutely something that interests me."*
>
> —ANDREA ROSEN

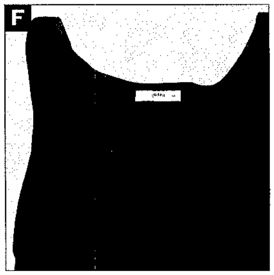


**THE VINTAGE DRESS** More than anything, Rosen's staff wears vintage clothing—Levin shops at the Nines in Brooklyn—which keeps them unique. *Giorgio Sant Angelo dress, $425 at Resurrection, 217 Mott St.*

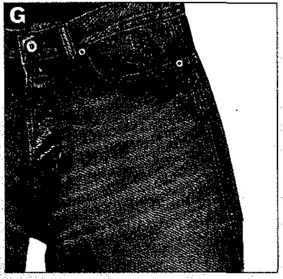
**THE SNEAKER** Preparators and handlers are responsible for the physical space: transport and installation. Coutts claims not to notice what he's wearing but points out that classic sneakers, like Adidas Sambas, are best. *$49.99 at adidas.com.*

**THE FANCY TOP** Avant-garde designers (McQueen, Westwood, Raf Simons) are certainly loved, but so are newer, more obscure labels. *Robert Normand shirt, $508 at Dernier Cri, 869 Washington St.*

**THE BLACK TOP** When the process of dressing creatively is too tiring, black is a good option, as Mackall demonstrates. "Prada's a gold standard," says Connelly, "just not whole outfits." *Prada sweater, $625 at Prada boutiques (888-977-1900).*

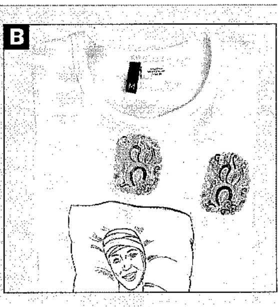


**THE WRESTLING BOOT** They're a bit prosthetic-esque, but these Diesel booties scored the right kind of hit. "I wore these to meet with a client, and she was like, 'Before we start, where did you get those shoes?' " says Connelly. *Sneakers, $115.*



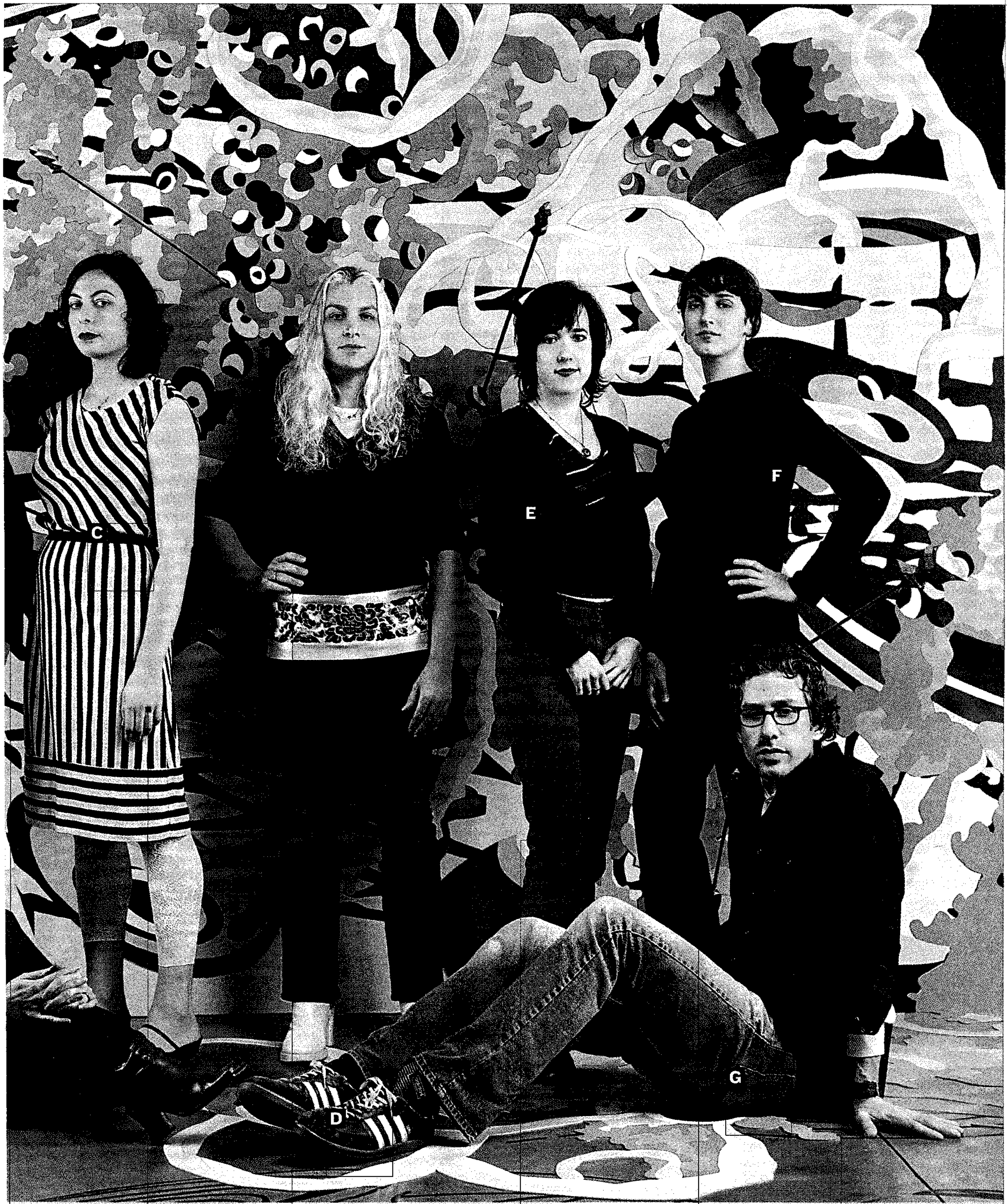
**THE JEANS** As much as dressing up for opening night is a factor in the gallery wardrobe, dressing down for installing is equally common. The jeans, according to Coutts, are almost always by Diesel. *Jeans, $149 at Diesel Stores NYC (877-433-4373).*

**THE T-SHIRT** Connelly's T-shirt is just from H&M, but it was customized by hand by the artist Assume Vivid Astro Focus, who's also known as Eli Sudbrack. He wears it beneath a vintage Sasson suit he had tailored to fit.



**THE BLACK DRESS** Rosen collects and reveres John Galliano and Alexander McQueen, but her favorites are Rei Kawakubo and Junya Watanabe. *Dress by Junya Watanabe, $2,490 at Comme des Garçons, 520 W. 22nd St.*

**SUSANNA GREEVES** Director. Among such spectacular work, sometimes simplicity rules.



**JOHN CONNELLY** Director. "Conservative doesn't really work here."

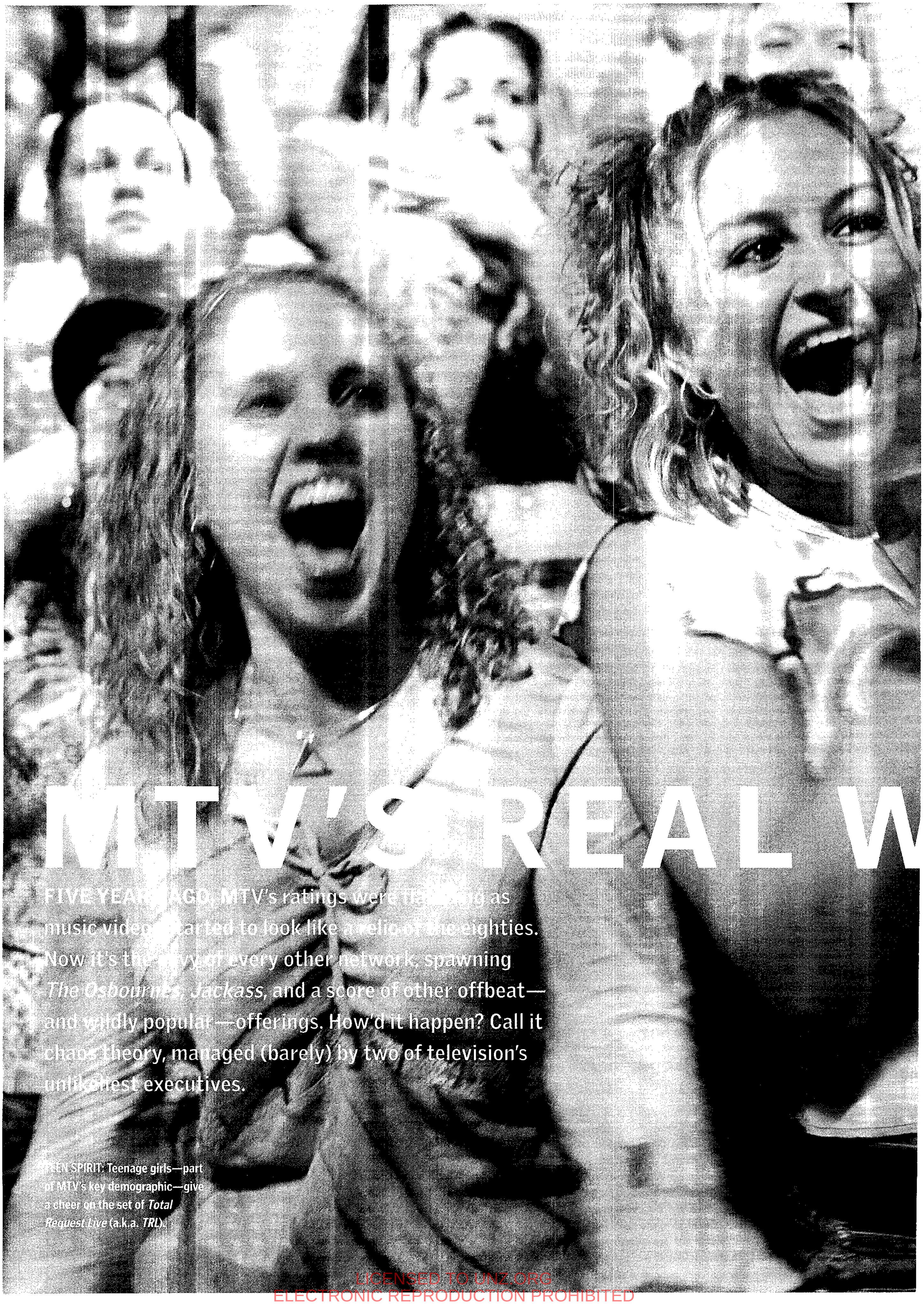
**MELISSA LEVIN** Receptionist. "I think of it as playing dress-up."

**ANDREA ROSEN** "I'm extremely engaged in beautiful, high-end, designer clothes." Rosen is in a skirt by John Galliano, boots by Anne Demeulemeester, and a sweater "from when I was 12."

**LAUREL JENSEN** Registrar. "I'm just always looking for something interesting to wear." Her friends help: "Most of what I'm wearing was a gift."

**LAURA MACKALL** Director. "If a client comes in, I like to look professional.

**NATHAN COUTTS** Preparator. "I love Western shirts from a place in Pennsylvania. It's called the Barndance Boutique."



# MTV'S REAL W

**FIVE YEARS AGO,** MTV's ratings were flagging as music videos started to look like a relic of the eighties. Now it's the envy of every other network, spawning *The Osbournes, Jackass,* and a score of other offbeat—and wildly popular—offerings. How'd it happen? Call it chaos theory, managed (barely) by two of television's unlikeliest executives.

**TEEN SPIRIT:** Teenage girls—part of MTV's key demographic—give a cheer on the set of *Total Request Live* (a.k.a. *TRL*).

# ORLD

BY ALEX WILLIAMS

**EXECUTIVE DECISION:** "We can put anything we want to on television," says programming chief Brian Graden. Top, Graden, at right, meets with production-management director Eugene Caldwell. Above, MTV president Van Toffler, center, with marketing exec Tina Exarhos, left, and MTV Networks president Judy McGrath at the Uptown MTV Studio.

MAN, THIS COULD BE CHAOS.

It's one of those sweltering afternoons in Los Angeles when the dead air seems to suffocate the dingy, Chandleresque lowlands off the Harbor Freeway near USC. Nevertheless, two top executives of the most envied network in the country look cooler than the suits of any television network have any business looking. They've just dropped in to see the final soundcheck the day before the MTV Movie Awards, and here they are, slouching like overgrown teenagers in two of the 6,300 empty seats inside the cavernous Shrine Auditorium.

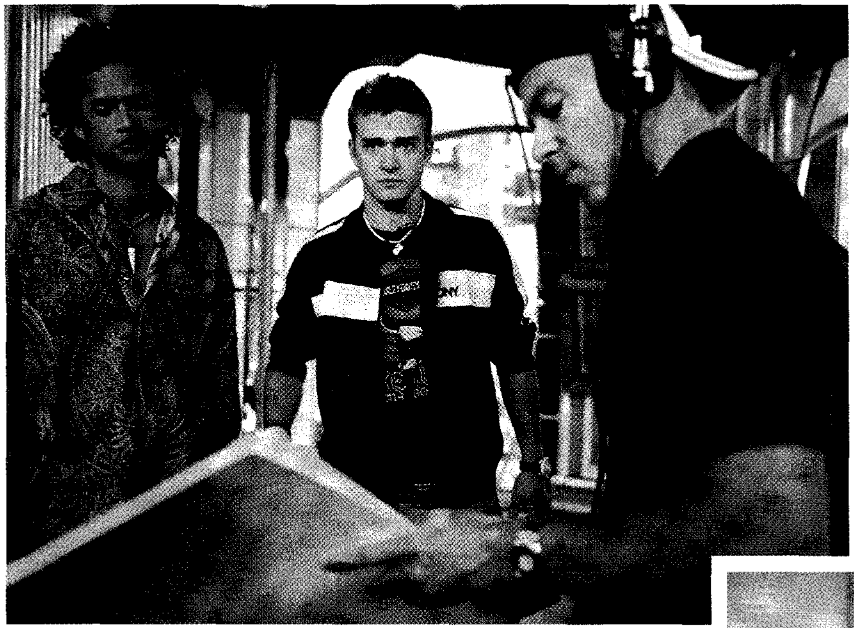
Kelly Osbourne, Ozzy's youngest daughter, strolls into the theater, looking like a Hollywood Boulevard street urchin with her fuchsia hair and baggy black hooded sweatshirt, but trailing a posse that would make Madonna take notice. In

PHOTOGRAPHED BY ALEX TEHRANI

# “WHAT PEOPLE DON’T UNDERSTAND IS HOW

fact, in a fit of Madonna-like imperiousness, Kelly has demanded to have the hall cleared so she can run through “Papa Don’t Preach,” which she will sing to climax the awards show tomorrow. There’s only one snag.

“Kelly’s never done this before,” says Brian Graden, MTV’s head of programming. “She’s never even sung in public. Can you imagine making your debut on national television?”



*TOTAL* **CONTROL:** *TRL*’s Quddus, left, and pop-star-of-the-moment Justin Timberlake, center, go over the script for the day’s show.

Network suits are paid to panic over stuff like this. But the guy who gets paid to program MTV is looking amused. At 39, Graden is dressed the part of a fifties juvenile delinquent, in a plain white undershirt and dark Levi’s jeans. His boss, MTV president Van Toffler, is leaning against a soundboard a few feet away, wearing a surfer-ish gray sweatshirt. They look like two kids who just pulled the school fire alarm and now are looking forward to watching the commotion.

Then again, why not? At worst, Kelly’s going to make a fool of herself. But so long as Kelly makes a fool of herself in a compelling way, well, it’ll be great TV. “People always want to watch the train wreck on television,” Toffler says. Which applies to the whole *Osbournes* phenomenon in the first place. *The Osbournes* was never supposed to be anything more than a single episode of *Cribs*, MTV’s at-home-with-the-stars series. “I assure you, no one from the networks was calling up Ozzy Osbourne and asking, ‘Can you do a show for us?’ ” Toffler says with a cool smile. “I mean, you can’t even understand what the guy is saying. We debated *subtitles*.” Ozzy and Sharon got their own show only because the guys at the top got a chuckle out of it, and if it sank like a stone, who cares? They’d just play another two hunches tomorrow.

*The Osbournes* did not sink like a stone. Instead, it quickly became a stealth hit and a fitting cap to a remarkable, and completely unforeseen, turnaround that MTV has pulled off over the past five years—which also happens to coincide snugly with Toffler and Graden’s ascent at the network.

The rebound is all the more unlikely when you consider that television in general is stumbling, pop music is in a trough, and MTV’s very identity—a pure music-video channel—seemed obsolete almost a decade ago. It’s little wonder, then, that everyone’s trying to figure out MTV’s winning formula. “I would say it’s the opposite of having a formula,” Toffler says. “We’ve got an audience that is much more adventurous than the rest of the population. They’re not afraid to fail, so they will let us fail. Anyone can walk in the door with an idea, and we’ll sort of say, ‘Oh, by the way, there’s no full frontal nudity, okay?,’ then you do the rest.”

**GRAY DAY:** Singer-songwriter David Gray is prepped by a producer on the set of *120 Minutes*, which airs on MTV2—one of several MTV offshoots.

If the TV business is by nature chaos, why not embrace it? Chaos is vitality. Chaos is opportunity. Chaos is youth.

“But the point that most people miss is how not-by-chance *The Osbournes* occurs, how not-by-chance you have one hit after another,” explains Graden. “What they don’t understand is how *disciplined* we are about creating chaos.”

OF COURSE, THERE’S GOOD CHAOS and there’s bad chaos, and not long before the new regime took over at MTV, there was more of the latter than the former.

“Culturally, I think it was a general crisis of confidence,” says Graden of the period around 1997, when MTV hired him. Graden has just flown in from MTV’s programming offices in Los Angeles. He settles into a chair in an office in the New York headquarters. The elegant clock of the *Times* building next door glows gigantic in the vast south window.

“When you’ve had a period of failure, an organization becomes defensive, you don’t want to try anything,” he explains. “And that runs counter to the development mantra here, which is pretty much ‘Try everything. Try too much.’ ”

By the mid-nineties, the network was already well into a massive and risky effort to reimagine itself from the ground up. The old MTV—essentially, a radio station with visuals—had lost its hold on the eye-blink teenage attention span, which MTV had already helped shorten, and ratings were sinking. The rock video was starting to look like a Reagan-era fad, like Wayfarer sun-

# CIPLINED WE ARE ABOUT CREATING CHAOS."

glasses. "The novelty just wore off," explains Toffler. "On the radio, you can listen to the same song over and over. But when it's attached to visuals, it burns much faster."

"I loved the early nineties on MTV—Public Enemy, Nirvana, Rock the Vote. It was like heaven. We had influential content, influential music, things were changing, but we had low, low ratings," says Judy McGrath, MTV's president at the time and a veteran of the network's entire 21-year history (she now oversees MTV, VH1, and other music-related properties under MTV Networks chief Tom Freston). "Back then, our steady diet was a lot of leading-edge stuff, and not a ton of people were watching."

**IN THE PINK:** The MTV offices look anything but corporate. Here, a meeting in the Madonna-filled office of Joe Armenia, left, senior director of promotions and music marketing.

**PIT STOP:** In the "music pit," three assistants in the music-and-talent group survey the scene. The younger staff, higher-ups say, set the tone for the network.

By the time Graden came aboard, the network was willing to try anything to get the viewers back. MTV needed a jolt, if not a defibrillator, and Graden brought with him impeccable *fuck-the-Establishment* credentials.

Graden had never really wanted to play the corporate game. In order to satisfy some sense he had of what a grown-up should do, he entered Harvard Business School in 1987 and earned an M.B.A. But he really couldn't sustain the act. "At Harvard, they take the recruiting process very seriously. They tell you how you're supposed to dress, how you're supposed to act. One day, I ended up at Drexel, Burnham, Lambert. It was like my twentieth interview in a row, and this power player in a suit across the desk says to me, with clenched teeth, 'Why is it you want to take my job away from me someday?' I just had one of those weird epiphany moments. I looked at him and said, 'I can't imagine anything more horrifying than being you.' It just popped out of my mouth."

Already about $100,000 in debt, Graden figured it couldn't get much worse, so he abandoned a future in banking to try an assistant job at Fox Television. Fortunately, the boss he was fetching coffee for also happened to be cable's maverick-genius-of-the-moment, Stephen Chao, who was pioneering reality TV with *Cops* and *America's Most Wanted*, shows that both repelled and fascinated. As those programs took off, Graden was right there, learning firsthand that a little risk can go a very long way.

In 1993, he created an experimental production arm of Fox called Foxlab. While there, he met two guys from the University of Colorado who were trying to con some TV dupe into financing a feature-length film called *Cannibal: The Musical*. Graden couldn't do anything with *Cannibal*, but he was interested in Matt Stone and Trey Parker, spending a year trying to develop projects and finally handing them a $2,000 check with no strings attached to make a video Christmas card featuring a cast of crudely animated cutouts from a small Colorado town. *The Spirit of Christmas*, featuring a battle between Santa and Jesus, was soon the talk of Hollywood, and everyone wanted Stone and Parker, including Fox and MTV.

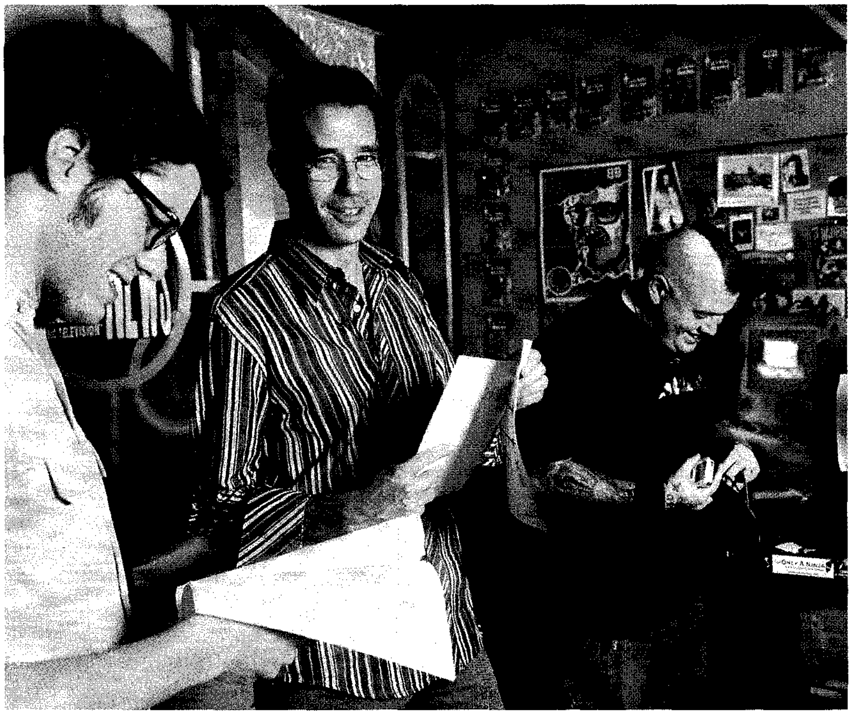
Comedy Central finally roped in the duo with a $1.5 million offer, and Graden followed, serving as executive producer on *South Park*. "One of my formative experiences was when I did the focus group for *South Park*," Graden says. "I got a 1½ out of 10 with females. Three of them cried. Matt and Trey and I were sitting there going, 'Well, I guess it's time to move on to something else.' But Comedy Central put the show on television anyway, simply because it was so not-what-they-had-seen-before."

Having missed out on Stone and Parker, MTV wasn't going to miss out on Graden. They offered him a chance to reinvigorate the most-recognized brand among television's most-sought-after demographic. Besides, Toffler and McGrath made it clear that MTV was Graden's kind of place. They didn't mind a flop, so long as it made a loud enough thud.

"I'm so blessed at MTV, because we can put anything we want to on television," Graden says. "I've never even shown a pilot to anyone higher up, other than for fun. Unlike the networks, we refuse to impose any time lines. We've had shows here that we've done in three months, and then there's *Jackass*, where we chased Johnny Knoxville for three years, just because he couldn't give a shit about being a TV star."

# “OUR AUDIENCE IS FICKLE. THEY WANT THE

NOW EVEN THE MENTOR, CHAO HIMself, who recently left his post as president of USA Cable, sounds envious of Graden's freedom at MTV. “It's like with *Jackass*,” Chao says. “Spike [Jonze] and P.J. [Knoxville] are friends of mine, and they came to me when I was at USA. They walked into my office carrying this cattle prod, and they were zapping me with it, then they put on this tape of Johnny shooting himself and all that. Like everyone else, I laughed out loud. But on the other hand, it simply wasn't something that I was ever going to be able to put on a general-entertainment network.”



**ANCHORS AWAY:** Two news anchors—Gideon Yago, left, and Iann Robinson, right—take a meeting with Dave Sirulnick, head of the news division. The news team, like the rest of MTV, is young, aggressive, and almost too clever.

In Graden's first six months, ratings skyrocketed. An early Graden salvo was *Celebrity Deathmatch*, a Claymation short based on a gross-out animated short film submitted by an unknown NYU graduate and aspiring filmmaker named Eric Fogel. MTV not only decided to give Fogel a shot but gave him that shot going head-to-head against the Super Bowl's halftime show. You can't fail much bigger than that, but the next day, just about anyone under 30—that is, anyone who mattered—was as likely to be talking about RuPaul–vs.–Pamela Anderson as Elway-vs.-Favre.

These days, Graden seems to have the golden touch. Of the twenty shows launched this summer, he's had a 100 percent success rate. In the third quarter of 2002, prime-time ratings were up 26 percent among the core 12–34 demographic. Through October, this year has been the highest rated in network history.

RAISED IN RURAL ILLINOIS, BRIAN Graden can still, when it's useful, tap into a towheaded eagerness, like a farmboy out of a Mickey Rooney teen movie. And growing up, he showed more than a little of that hey-kids-let's-put-on-a-show excitement. In his late teens, Graden traveled throughout the Midwest by van, cranking out Loverboy covers on keyboards for a band called the Ozones. “I had such a limited worldview because I grew up in a small town, so to me, we were quite successful,” he says proudly. “We could pay for our PA equipment and beer. At that stage in life, that's all you really care about.”

Graden tries to stay in touch with the gee-whiz guy he once was, in part by getting away from Media Bigs he hobnobs with and out of the office every day by 4 P.M. “Any shows that I watch, I watch almost exclusively at home, on my *own* television, with all the distractions I would have in real life. I need to do that in order to leave one head and enter another.”

This open, middle-American side of him might help explain shows like this summer's smash *Sorority*, which despite its titillating title is all about the very real concerns of young pledges who are anything but nubile. In September, MTV launched *FM Nation*, an updated, reality riff on *American Graffiti*, where restless kids out in Springsteenville cruise the strip on Saturday nights and unload about their frustrations.

With Graden, ideas download at FireWire speed, sometimes too quickly even for him. “Sometimes I'll call my voice mail in the middle of the day to leave myself a message,” he says, laughing, “and by the time I get home and play it, I have no idea what I'm saying.”

“I'm a voracious consumer of culture, to the extent I drive my boyfriend nuts,” he adds. “There will be a stack of ten new CDs on my table, and then I have to TiVo everything, and I read at least 30 magazines cover to cover every month. I just can't stop.” He pauses to consider. “But I don't read a single book anymore, because it would require more than 30 seconds of my time.

“When I was growing up, we were music lovers, and we would rush home after school and watch MTV for like nine hours a day,” he says, smiling over the exaggeration. “I really want MTV to belong to this generation the way it belonged to mine.”

UNDER VAN TOFFLER, THE NETWORK has taken up that goal quite literally.

“As I was moving up through the ranks here, I started to notice that we were lacking a lot of great ideas,” Toffler says, poking at an egg-white omelette one rainy morning at the Paramount Hotel in Times Square. “My challenge was to figure out a way to marshal our resources, to take what our audience was telling us and to translate that into television. They were rejecting these glossy, expensive videos. What the audience was loudly saying was that they wanted to be empowered. They wanted to see themselves on MTV.”

In response, MTV served up the hit *Taildaters*, where two regular-kid strangers go on a blind date and have their seduction moves graded by their friends, who are watching via remote video. This summer, the network aired *Crashing*, where real stars camped out overnight, *Almost Famous*–like, at the home of regular-kid fans. “If it's not terribly expensive, you can do enough shows where ultimately, something will stick and will succeed,” Toffler says.

Unlike Graden, or just about any other male in a management capacity at MTV,

# T THING. HERE, IT BURNS BRIGHT AND FAST."

**HIT PARADE:** Some of MTV's biggest hits have been almost accidental. Clockwise from above: *Celebrity Death Match; Jackass; The Osbournes.*

Toffler doesn't invite the term *boyish.* Instead, he falls somewhere in a slightly older range—*guyish, dudish?*

It fits Toffler's management style, which is rather unusual, at least for a network chief. He wrings the best out of people because they're absolutely desperate for him to like them. In manner, Toffler's like the cool older brother who'll run interference for you when Dad is really pissed.

"I was on the way back from New Orleans last winter. It was my first gig for MTV, Mardi Gras," says Quddus (pronounced koo-*doos,* the name means "man of peace" in Persian). Quddus is MTV's Canadian-born V.J.-of-the-moment, thanks to his dreamy spoken-word delivery and his frontman looks—imagine a young Lenny Kravitz who's overdosed on Keats. "I find my seat on the plane, and the guy next to me, it turns out, works for MTV, too. I don't know anyone at this point, but this guy was *so* down-to-earth, *so* chill. We talked for three straight hours. I'm like, 'I don't know what he does, but he's *all right.*' After we land, I'm walking to get my bags and I'm telling our station manager how I was talking to this guy 'Van' who apparently works at MTV, too. Joey's like, 'That's our boss, man. He's the guy who signs our checks.' "

"Van is always saying, 'Give me something that makes me go, 'What the fuck?' " says Kevin Mackall, the head producer of MTV's famous promotional spots, who today wears an orange surfer T and a Korn-roadie-like death mullet whose tail dangles halfway down his broad back. "And the scary thing is, I know exactly what he means."

In Toffler's mind, MTV can survive only as a laboratory for talent, not as a pantheon. "Anything can come in the door," Toffler says. "It doesn't have to come from a given person or division. Ultimately, if enough of us believe in it, we'll just give them the money and let them do it, and put no real filter between the idea, the creator, and the execution.

"Don't get me wrong: We fail *miserably,* too," he continues. "Right now, *The Osbournes* is working, so there's a halo effect around the show. Everyone's saying, 'Gee, aren't you kids really smart!' even though part of it's just dumb luck. But we've also had shows like *The Brothers Grunt* and *Aeon Flux.* These are shows that, uh, didn't really 'resonate' the way we'd have liked." Toffler shrugs. "Sometimes our creators *are* a little too weird to connect to a human being.

"We're so accustomed to reinventing ourselves every couple of years," Toffler adds. "For us, it's like, okay, we know *The Osbournes* isn't going to last forever. It's not going to be like *Seinfeld* to NBC on Thursday nights, I've got a lock for eight years. We have a lock for eighteen *months.* So it's like, what *else* can we do that's different from everything else on television? Our audience is fickle. They want the next thing. Here, it burns bright, it burns fast. We never get old with our audience."

TOFFLER, 43, WAS BORN in Manhattan and grew up in Long Beach, Long Island, where his father owned a small women's-clothing-manufacturing business. "I was a music-head. I just had to be around it," Toffler says. He decided he wanted a life in music, so he took piano lessons. Then guitar lessons. "I just sucked," he says with a shrug. "I mean, I could play. But I sucked."

Toffler was 22 when MTV debuted. "When I first saw MTV, I said, 'This is terrible!' " He recalls with a laugh. "For me, music was really about the emotional connection, how you connect to the lyrics. Putting visuals to it just ruined the experience for me. Still, I was obsessed with it. I couldn't take my eyes off it."

Toffler earned a law degree at the University of Pennsylvania in 1983, then found a job in the vague proximity of music as an associate at the Park Avenue law firm of Kaye, Scholer, Fierman, Hays, and Handler, where he worked on deals involving Michael Jackson and the Elvis Presley estate. "But you know what I said about how I played music?" he says. "I was a worse lawyer."

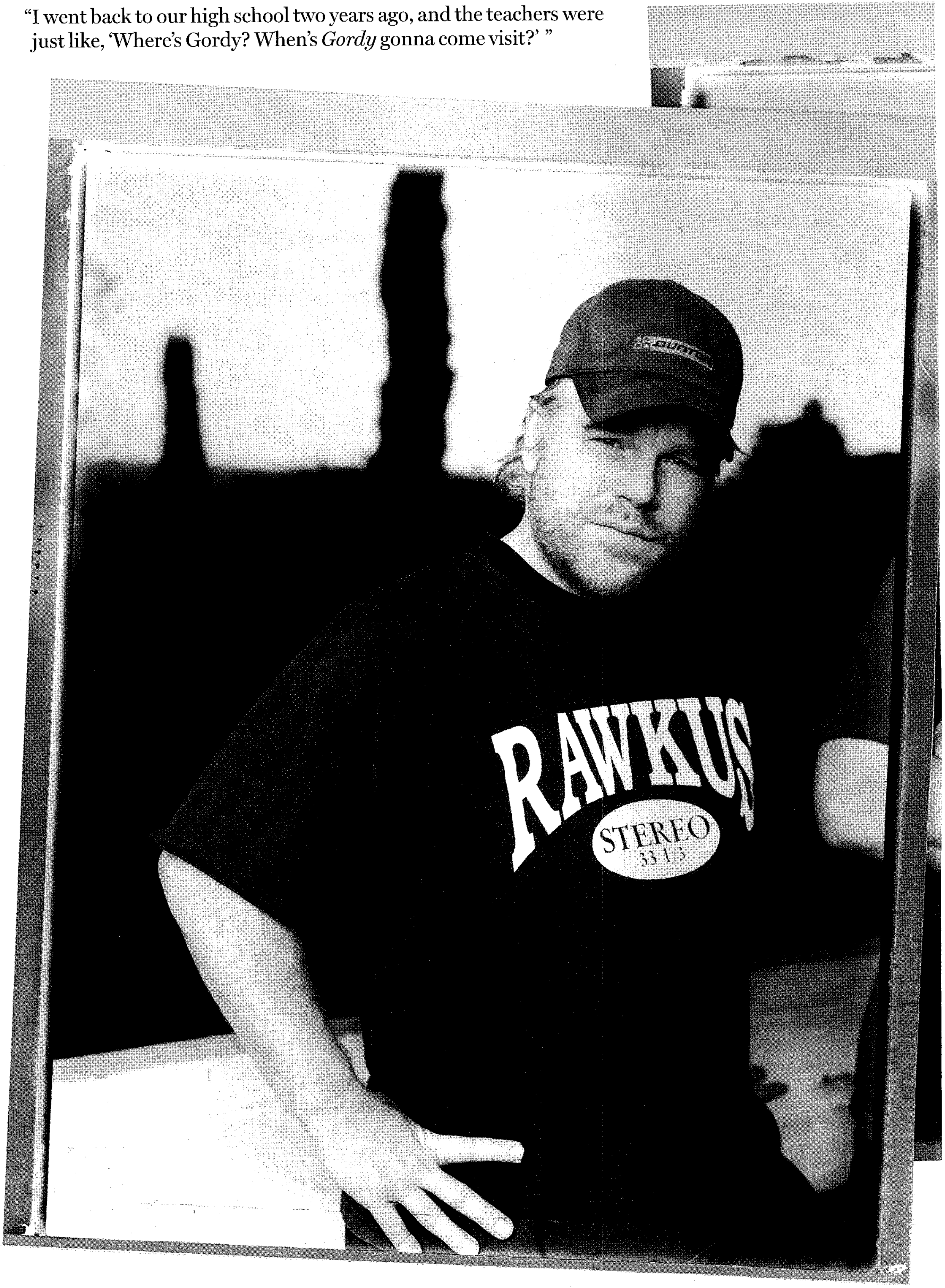
For three years, he plotted his escape, sending off pleading letters to every record label. He finally got a shot at MTV Networks, where he made himself useful as a cool head and, more important, an open mind. If MTV needed help hammering out a global-distribution deal, he'd do that. If Nickelodeon needed an actor to appear in a promo for *Mr. Wizard,* he'd do that.

Eventually, Toffler proved invaluable by extending the brand at the very moment that ratings were starting to dip. It was Toffler who turned popular on-air *Unplugged!* performances by Eric Clapton and Nirvana into top-selling CDs. By the late nineties, he had been elevated to the general-manager post, where he effectively ran the network's day-to-day operations while McGrath focused on the big-picture matters. Toffler officially became president in 2000, after Viacom merged with CBS. He also runs MTV Films, which, stunningly for Hollywood, has turned a profit on all fourteen movies it has made—*Jackass* did $22.7 million on its opening weekend in October. McGrath, the network's mother superior, *(continued on page 106)*

PHOTOGRAPHS COURTESY OF MTV.

**PHILIP SEYMOUR HOFFMAN**

"I went back to our high school two years ago, and the teachers were just like, 'Where's Gordy? When's *Gordy* gonna come visit?' "


RAWKUS
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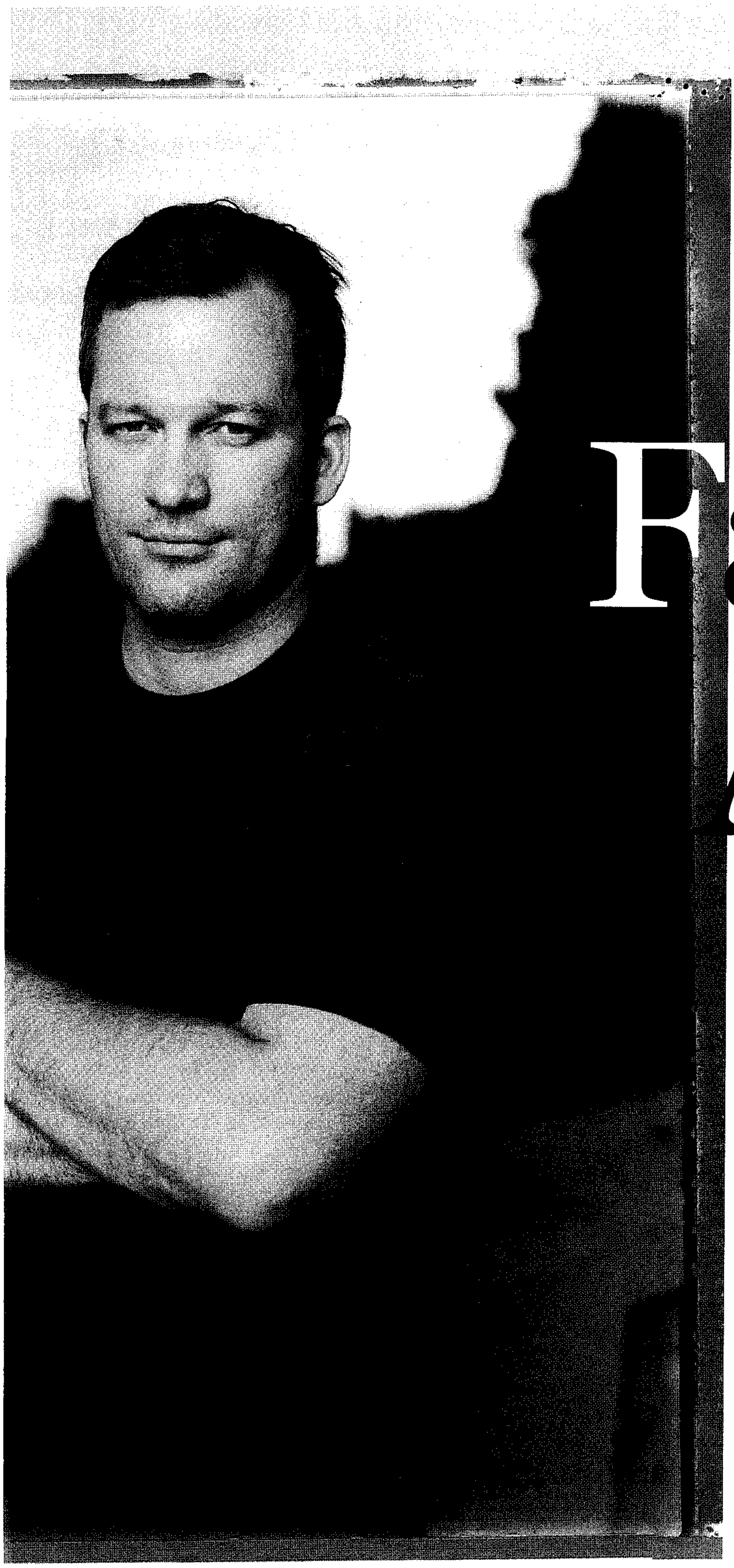
Philip Seymour Hoffman has spent a decade creating some of the big screen's most vividly nuanced misfits. But it took a stunning script by his brother Gordy to give him his first solo starring role.

# Family Affair



**GORDY HOFFMAN**
"Phil could play tennis, baseball, basketball—anything—better than me, other people, everybody."

PHOTOGRAPHED BY JIM WRIGHT

### BY SIMON DUMENCO

PHILIP SEYMOUR HOFFMAN IS TELLING ME AND his big brother, Gordy, about a recent brush with greatness. A few days ago, he says, he was staying in a fancy L.A. hotel (never mind which one) when he got in an elevator already occupied by a notorious A-list L.A. actor (never mind which one) and the actor's entourage. It only took a few seconds, Philip says, to realize that everyone was a bit . . . blurry.

He looks absolutely gleeful as he recounts his incredulous response to the group: "You are so high!" He pauses. "You are *so high!* Where are you going?!"

To a party in the actor's hotel room, it turned out—an informal gathering to which Philip was promptly invited. So a little while later, he went—and found a packed suite full of fabulous L.A. types and hangers-on.

As he tells us the story, Philip's suddenly standing ramrod straight, arms dangling by his sides with his palms a bit upturned—an impromptu re-creation of

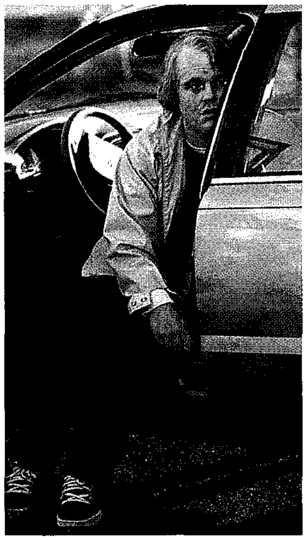
## LOOKS CAN BE DECEIVING:

## Philip the frat-guy look-alike is the shape-shifter who can portray absolutely anything. And "Gordy, who looks like a big, lovable bear, is really a poet."

his dumbfounded posture as he surveyed the party scene. Notorious Actor was nowhere to be found—"I think he was in the bedroom"—and "everyone," says Philip, "was stoned off their asses."

"So what did you do?" Gordy prompts.

"Well, across the room," Philip says, "I see this giant bowl of Peanut M&Ms!" He pantomimes barreling toward it, then flails his arms mechanically, as if he's stuffing his face with chocolatey, peanutty goodness. "And then," he says, dissolving into a generous, up-from-the-diaphragm, room-filling laugh, "I got the hell out of there!"



**STAR VEHICLE:** In *Love Liza,* Hoffman plays a grieving widower who finds escape in gasoline fumes.

It's a story that goes a long way toward explaining how Hollywood regards Philip (hot enough that everyone suddenly wants to party with him, even if they're not quite sure what to make of him) and how Philip regards Hollywood (with a certain self-conscious bemusement).

But there's another subtext at work here: If there's a Hoffman brother who has the credentials to work a room full of fully baked industry types, it's Gordy, the L.A. screenwriter and lifelong charmer, not Philip, the New York actor who has spent the past decade creating an astonishing array of cinematic misfits.

AS THE THREE OF US SIT DOWN TO lunch, it becomes clear that Gordy is not only the alpha brother—unless I address questions about their childhood directly to Philip, Gordy tends to do all the talking—but also the veteran party animal.

They're here together because they've done something rather extraordinary together: They've created a film, *Love Liza*—Gordy wrote the screenplay, Philip stars in it—that might well garner Oscar nominations for the both of them.

"This is our first collaboration, period," says Philip—but the film is notable for a couple other reasons as well. The story of a distraught widower who gets addicted to gasoline huffing as he comes to grips with his wife's suicide, it's Gordy's first produced screenplay. And it's the first time Philip has carried a film on his own: Despite his steady stream of almost schizophrenically diverse supporting roles—the cluelessly smitten porno crewman of *Boogie Nights*, the frighteningly deranged obscene telephone caller of *Happiness*, the besotted prep-school teacher of Spike Lee's upcoming *25th Hour*—until now he's headlined only one film: 1999's little-seen *Flawless*, in which he co-starred with Robert De Niro.

Gordy and Philip arrived at this singular success—*Love Liza,* which was a hit at Sundance and the Toronto and London film festivals, opens in New York and L.A. on December 30—by following entirely different paths.

They grew up with two sisters in Fairport, a small town outside of Rochester, the children of a Xerox-executive dad and a homemaker mom (who, at 37, went off to law school and is now a family-court judge). As Gordy tells it, he was the "confused child who made a ruckus in every class I was in. I ended up being voted class clown in every class—and class clowns, I've determined over time, are just kids who need a lot of attention." Philip, 35, three years younger than Gordy, got attention pretty much by default because he was a preternaturally gifted athlete.

"I can remember distinctly," says Gordy, "Phil picking up a tennis racket, and, like, immediately he could play tennis."

On the way to meeting the Hoffmans for lunch, I happened to stop by a gift shop that sold jumbo, two-tone Superballs, and on a whim I bought two—one for each brother. Over lunch, Gordy ignores his, but Philip seems delighted to have a toy at the ready to distract himself from our conversation. Now, as if on cue, Philip starts absentmindedly bouncing his Superball on the ground next to his chair.

"Phil," says Gordy, "could play tennis, baseball, basketball—anything—better than me, other people, everybody."

Philip remembers it a bit differently: Gordy, he insists, was the celebrity, the big man on campus—every campus. "As I'd be entering one school, Gordy would be going on to the next one. And every school that he would leave, he would have this aura—you know, like 'Oh, you're Gordy Hoffman's brother.' He would leave this mythic energy in every school."

Gordy did the drama-club thing first—he remembers giving Philip pointers for his audition for a high-school production of *M*A*S*H* (Philip played Radar O'Reilly)—but by the time Gordy went off to the University of Kansas to study English and economics, Philip was already eclipsing him on the stage back home.

"At Kansas, I partied a lot, and while I was there, Phil was in Rochester just taking the whole acting thing by storm. He did *Death of a Salesman*, he played Willy Loman as a 16-year-old kid, and everyone was like, *Oh, my!* And of course, I'm genuinely threatened, but I'm not really articulating that on any conscious level, I'm just like, *Jesus Christ.* And I'm feeling proud too, but I'm just too immature to admit that."

While Gordy was in Kansas, Philip decided to apply to NYU for acting. Gordy took it upon himself to give his little brother another pointer: "I was like, 'You better make sure you cover your ass and apply to other places!' I was definitely threatened by the type of clarity that he had. He just said, 'I'm going to NYU!' And he ended up getting accepted, you know?"

At this point, Philip has put down his Superball. Even though they're across a table from each other, the brothers have a way of talking past each other, and now Philip speaks of Gordy as if he's not in the room:

"You see, Gordy might have been thinking certain things about me, but I always looked up to him. It was like, no matter what I did, he was still *the older brother.* You know, I went back to our high school two years ago when my mom was running to be a judge—she was campaigning in our hometown—and I remember teachers that were just like, 'Where's Gordy? When's *Gordy* gonna come back and visit?' "

IN THE EARLY NINETIES, PHILIP BEGAN his transformation from being Gordy's brother to becoming, well, Philip Seymour Hoffman. Actor Sam Rockwell, a member of LAByrinth, the New York theater company that Philip helped found in 1992,

PREVIOUS SPREAD: MONTAGE. GROOMING BY DIANA SCHMIDTKE/ALTERNA/CELESTINE AGENCY.COM. PHOTOGRAPH (THIS PAGE) BY TOBIN YELLAND.

RAWKUS
STEREO

**THE BOYS FROM ROCHESTER:** Although they live on opposite coasts, doing *Love Liza* brought Phil and Gordy closer together—in this case in California.

says that starting with his earliest cinematic roles, "Phil always swung for the fences." He still remembers being shocked when he first saw *Boogie Nights*: "Phil's the kind of guy that you might mistake for being a frat guy—he's the kind of guy you play poker with," says Rockwell. And yet there he was onscreen "with this tank top that's too small for him, his belly sticking out, and he's got that hair swooped over and he's sucking on that pencil, playing this weird, effeminate, bisexual character. My mouth dropped. I was like *Oh, my God!*

"A lot of actors, they'll cry and they'll scream and they're emotional, but you don't really care, you know what I mean? But with Phil, you care because he's got this emotional depth that is rare—he's got this visceral power, he's very brave, and he's got this ability to go places that are very, very dark and scary."

Philip doesn't exactly trumpet his successes. His family and friends mostly hear about his roles through the grapevine, or in the papers. "Phil," says Gordy, "has never been the guy who's going to get on the phone and call everybody and let them know, 'Hey, I just scored a big job.' I mean, sometimes that would happen, just if you happened to call him and he just got news. He's mellow like that. But we all knew what was going on."

Gordy, meanwhile, was working a series of random jobs after graduation, first in D.C., then in Chicago—various means to support himself as he began writing. "I wrote my first play when I was 23, in D.C. For almost four years as I was writing, I delivered pizzas and I was a bicycle messenger. Then I had some friends from college who were in Chicago, I was going to go to Chicago and model . . . "

Philip interjects: "Gordy, from when he was very little, has always been somebody who was incredibly adept at finding work. He used to find odd jobs in the paper and take me to cut down somebody's damn tree all day or pick strawberries and sell them on the corner. He was an entrepreneur from a very young age."

As an adult, Philip had his own string of odd jobs, but he struggled with each one: He'd been fired as a waiter and a spa lifeguard and was working at a deli when he got his big break—the *Scent of a Woman* audition—in 1991.

"The whole time Gordy was doing the model work, or delivering pizzas, or driving a cab," says Philip, "he was writing his own plays, putting them up, holding auditions. I had a lot of pride looking at him. I knew he was always gonna stay on course and do what he needed to do to write."

Early in 1997, Gordy made his way to L.A. and got heavily involved with the local theater scene. The brothers, now on opposite coasts, would check in with each other now and then, but they weren't exactly comparing notes.

A few years back, Gordy says, "I remember going to see a movie and thinking, in a way, 'I'm going to go see my brother.' It wasn't like we were estranged, it's just that I was never really in the same town with him, never saw him, and it was like, you go to the movies to see your brother, to visit with him. And it made me actually cry a little bit when I realized that that's what I was doing.

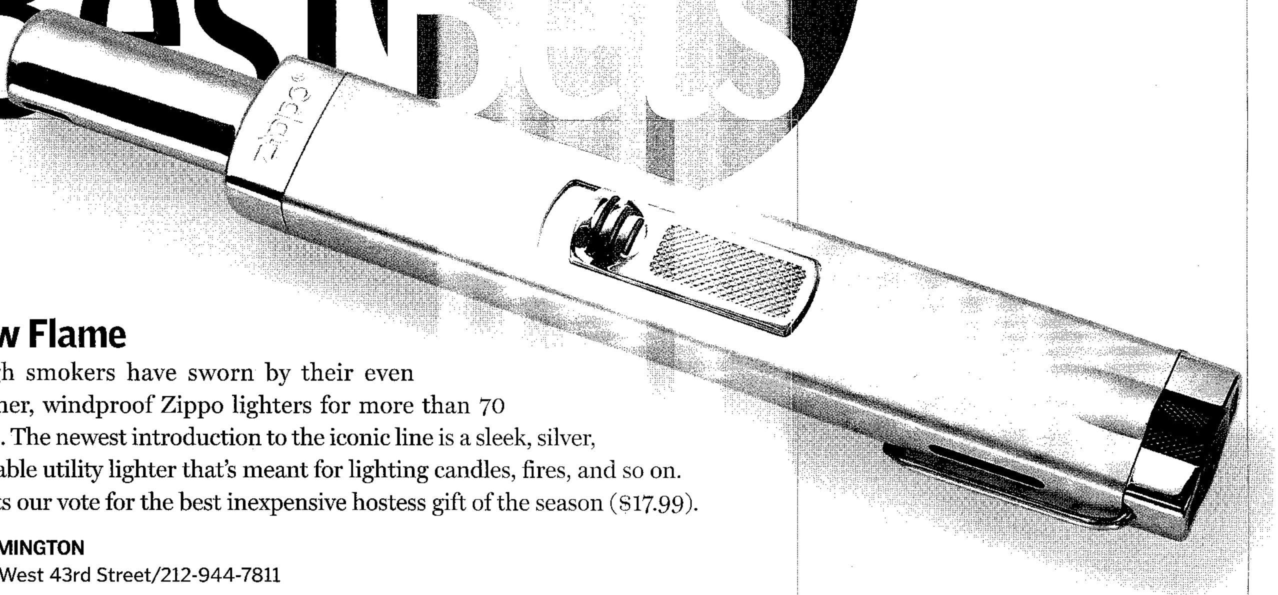
"I haven't seen you for most of this year," Gordy says, suddenly addressing his brother, "since Sundance or something, and it's funny because I still have that feeling sometimes." There's a pause, and these two big, barrel-chested guys look at each other wordlessly—and I'm thinking *I'm* going to cry a little bit if they don't cut it out.

LIVING VERY SEPARATE LIVES ON OPPOSITE coasts, the brothers had no intention of collaborating—or any reason to, really. Philip continued blowing away audiences and critics with cinematic supporting roles—becoming, for one thing, part of indie director Paul Thomas Anderson's favored ensemble

*(continued on page 108)*

# Best Bets

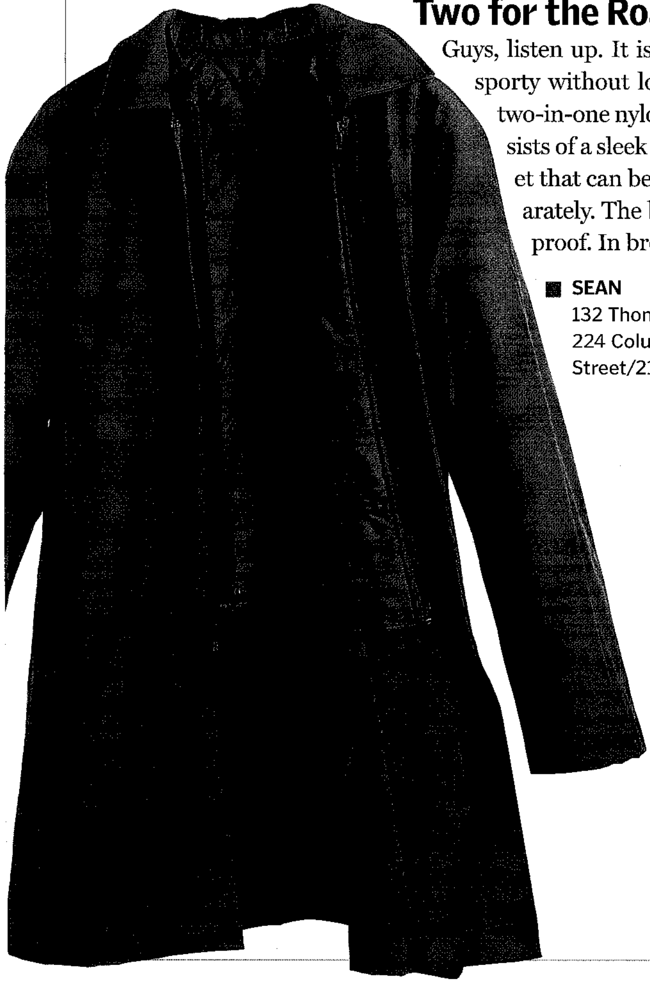
RIMA SUQI



## New Flame

Tough smokers have sworn by their even tougher, windproof Zippo lighters for more than 70 years. The newest introduction to the iconic line is a sleek, silver, refillable utility lighter that's meant for lighting candles, fires, and so on. It gets our vote for the best inexpensive hostess gift of the season ($17.99).

■ **REMINGTON**
37 West 43rd Street/212-944-7811
■ **ZIPPO.COM**



## Two for the Road

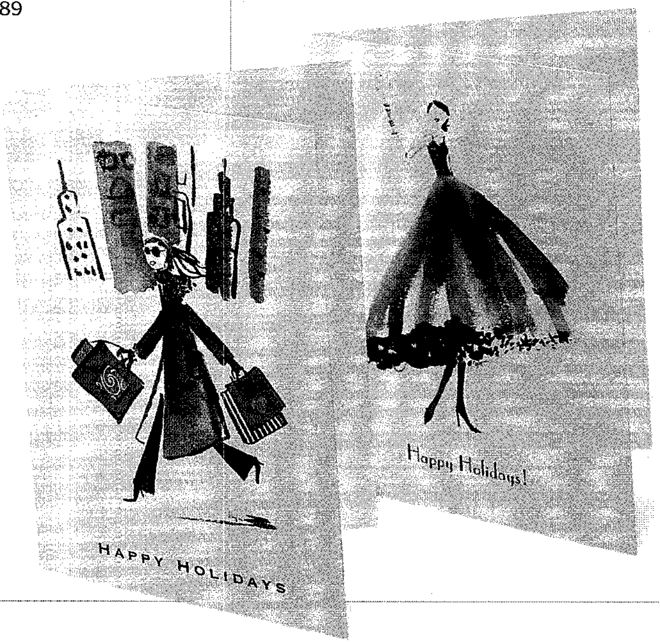
Guys, listen up. It is possible to be warm and sporty without looking puffy or dull. This two-in-one nylon number from Sean consists of a sleek trench over a quilted jacket that can be zipped out and worn separately. The best part? Both are waterproof. In brown and black ($250).

■ **SEAN**
132 Thompson Street/212-598-5980
224 Columbus Avenue, near 70th Street/212-769-1489

## Take Note

These stylish cards were created by a onetime fashion-event planner and a clothing designer who now run Style Press by Bonnie's Studio, and they're perfect for those whose idea of holiday cheer has more to do with dressing up and painting the town red than Santa and snowmen ($24 for a box of ten).

■ **LISA'S HALLMARK**
1601 Third Avenue, at 90th Street
212-534-3496

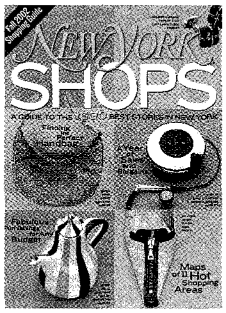


PHOTOGRAPHED BY NEDJELJKO MATURA.

## Picture Perfect

A built-in digital camera makes this new Sanyo phone the most covetable new gadget around. Point and shoot, and photos appear on its color screen. You can store up to 80 low-resolution pictures in the four-ounce phone, which can also send and receive e-mail and download screensavers and ringers. Games and a calendar, too ($399).

■ **SPRINT**
105 West 42nd Street/212-944-5686
175 Fifth Avenue, at 23rd Street
212-780-5600
sprintpcs.com

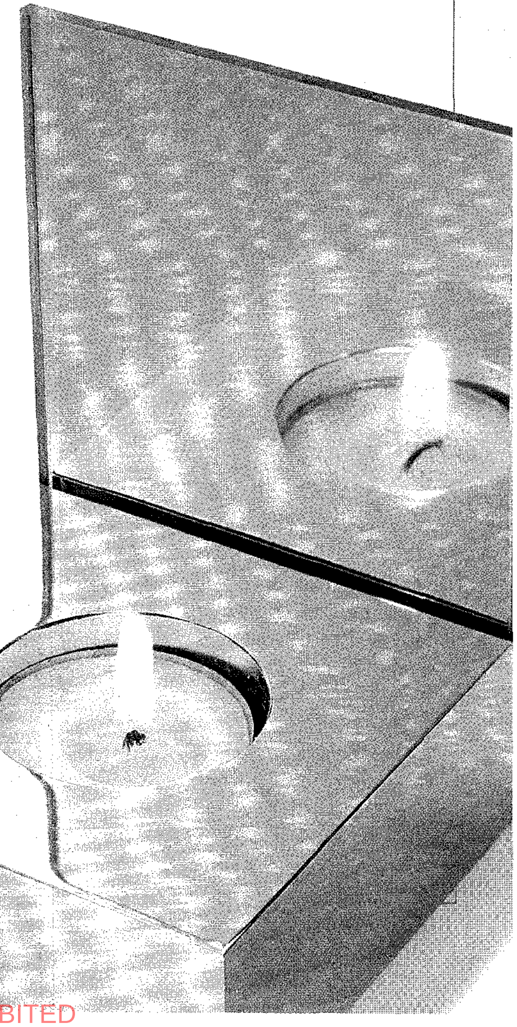


Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

## Felt Love

Minimalist girls on the move will love Hiponica's flat brief. This skinny tote comes in four shades of wool felt (pictured) or nylon, with leather accents, and has many zippered pockets. Pack rats be warned: This bag doesn't look good stuffed, but a thicker version is available (wool, $130; nylon, $140).

■ **HIPONICA**
238 Mott Street/212-966-4388



## Upon Reflection

Calvin Klein's new silver-plated votive-candle holder is the sexiest we've seen in a while. The highly polished square has a (removable) mirrored back that reflects the light from a single flame for a very seductive effect ($25).

■ **CALVIN KLEIN**
654 Madison Avenue,
at 60th Street/212-292-9000

# New York Shops

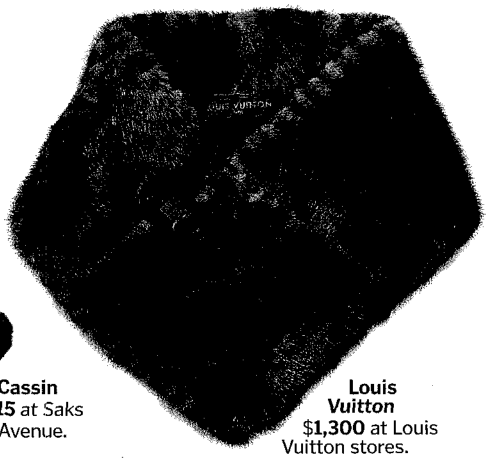
SHYAMA PATEL

# Animal Instinct

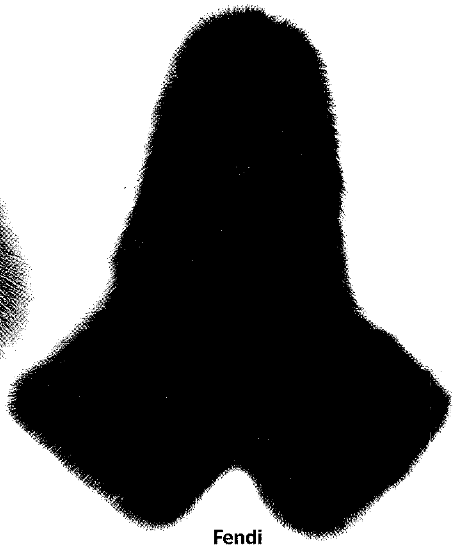
Ring in the warm-and-fuzzy holiday season with neckwear to match. Here, the best stoles for any budget.

**Pologeorgis**
**$450** at Pologeorgis Furs (143 W. 29th St., eighth fl.; 212-563-2250).

**Cassin**
***$315*** at Saks Fifth Avenue.



**Louis *Vuitton***
**$1,300** at Louis Vuitton stores.



**Fendi**
**$1,500** at Fendi (720 Fifth Ave., at 56th St.; 800-FENDINY).

**Jocelyn**
**$498** at Henri Bendel.

Fashion Editor: Monica Schweiger

### December 4–10, 2002

## Sales & Bargains

**Area**'s high-end neutral-hued bed linens are up to 80 percent off ($4 to $90). 180 Varick St., ninth fl. (212-924-7084); M.C., V.; 12/4 (10–8); 12/5 (10–6).

**Catherine Malandrino**'s sexy designs are up to 60 percent off ($50 to 400). 275 W. 39th St., third fl. (212-840-0106); A.E., M.C., V.; 12/9–12/13 (9–7); 12/14 (10–5).

**Tracy Feith** dresses and accessories are up to 75 percent off ($80 to $150). 443 Broadway, near Grand St. (212-966-6390); A.E., M.C., V.; 12/6–12/8 (10–6).

**Steven Alan**'s got Katayone Adeli and more for 60 percent off. 60 Wooster St. (212-334-6354); A.E., M.C., V.; 12/6–12/31 (Mon.–Sat. 11–7; Thurs. noon–8; Sun. noon–7).

**Ligne Roset**'s modern home furnishings are 10 to 70 percent off ($89 to $5,000). 999 Brush Ave., the Bronx (718-409-3781); A.E., M.C., V.; 12/6 and 12/7 (10–6).

**Halston**'s swank women's fashion is 90 percent off. 530 Seventh Ave., near 38th St., eighth fl. (212-282-1200); M.C., V.; 12/9–12/12 (10–5).

**Bergdorf Goodman**'s bridal samples are 50 to 70 percent off ($500 to $4,000). 212-872-8957; 12/9–12/14 (10-8).

**Diane von Furstenberg**'s sample sale (from half off) and second annual Caravan Serai has her designs, plus stuff from Christian Louboutin, Sandra Muller,

*(continued on page 52)*

New York
SHOPS

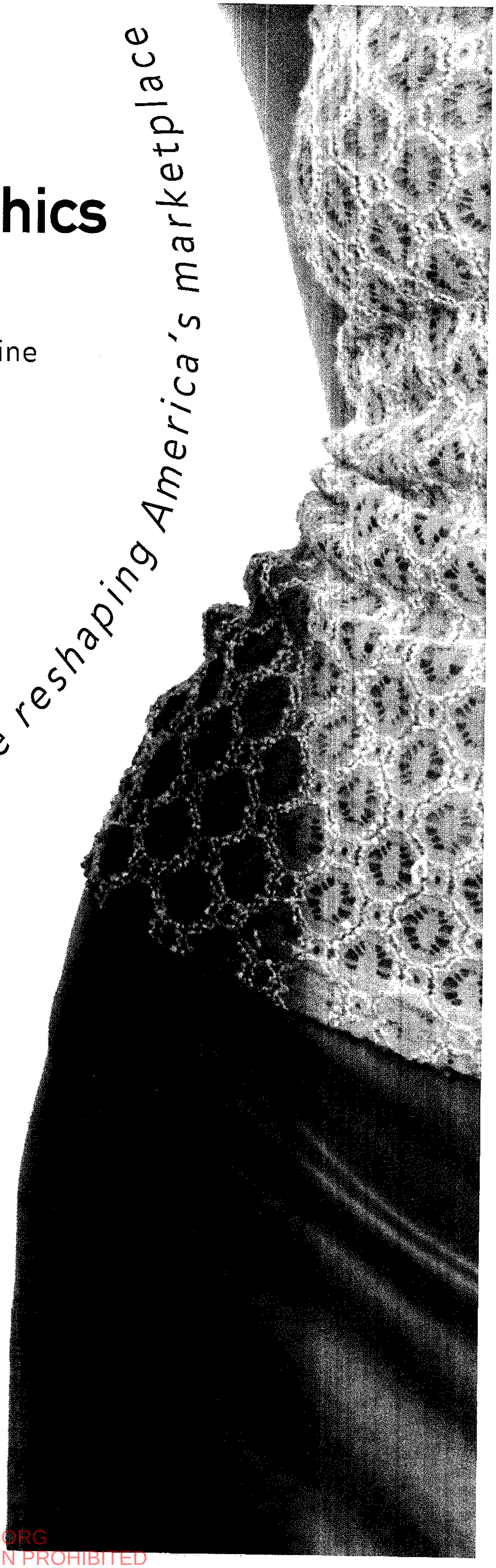
Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a year's worth of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

With Aja Mangum

PHOTOGRAPHED BY AIMÉE HERRING.

# American Demographics navigates the curves

*American Demographics* is the only magazine that reports on consumer trends for business leaders. For more information about *American Demographics*, please call Greta Libbey at 212-545-3600.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AMERICAN
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For coupons, recipes, cooking information and the Smithfield retailer nearest you, call 1-800-799-LEAN (5326) or visit www.smithfield.com.

# Sales & Bargains

*Continued from page 50*

and others. Proceeds from the Caravan Serai benefit the Robin Hood Foundation. 385 W. 12th St. For more information, call 212-741-6607; A.E., M.C., V.; 12/6-12/11.

**Emporio** and **Giorgio Armani**'s sleek men's and women's merchandise is 40 percent off at the boutiques. See giorgioarmani.com for locations; 12/5-1/15.

**Vera Wang**'s bridal gowns ($350 to $2,500) and bridesmaid dresses are 50 to 70 percent off. Penn Plaza Pavilion, 401 Seventh Ave, near 33rd St. (212-575-6400); A.E., M.C., V.; 12/7 (9-5).

**Showroom Seven** has Imitation of Christ, Ghost, Erickson Beamon, and others for up to 60 percent off ($30 to $256). 498 Seventh Ave., near 36th St., twenty-fourth fl. (212-643-4810); A.E., M.C., V.; 12/9-12/20 (10-7).

**Meg Cohen**'s bright cashmere scarves, throws, and blankets are up to 70 percent off, from $50 to $450. 920 Broadway, near 20th St., Ste. 905 (212-473-4002); A.E., M.C., V.; 12/4-12/7 (11-7).

**Meryl Waitz**'s giftable frames and jewelry are up to 60 percent off ($8 to $75). 264 Canal St. (212-334-0423); cash only; 12/4-12/6 (10-7); 12/7 (10-5).

**Patch NYC** is offering trendy bags, jewelry, T-shirts, and hats for up to half off, from $5 to $60. 122 W. 26th St., Ste. 901 (212-807-1042); cash only; 12/6 (noon-6) and 12/7 (noon-5).

**Inca**'s colorful bags and beach things are 70 to 90 percent off, from $40 to $80. 53 W. 36th St., Ste. 305 (212-967-5212); A.E., M.C., V.; 12/10-12/13 (9:30-6:30).

**Lulu Guinness** and **Tibi** have fun handbags and clothing at 75 percent off. 230 W. 39th St., 16th fl. (212-302-4564); A.E., M.C., V.; 12/5 and 12/6 (9-5).

**Stuart Weitzman** shoes are up to half off—the more you buy, the more you save. 625 Madison Ave., near 58th St. (212-750-2555); A.E., M.C., V.; 12/6-1/25 (Mon.-Fri. 10-6:30; Sat. 10-6; Sun. noon-5).

**Autumn Cashmere** has stylish men's and women's cashmere for 70 to 80 percent off (from $60 a sweater). 231 W. 39th St., Ste. 1006 (212-398-2244); A.E., M.C., V.; 12/4-12/6 (9-6:30).

**Armand Diradourian**'s cashmere sweaters and accessories are up to 60 percent off (from $50). 160 Fifth Ave., near 20th St., Ste. 901 (212-924-5787); cash only; 12/10-12/22 (noon-6).

**Georgia Hughes**'s groovy, handmade hats are 70 percent off, from $125 to $325. 45 E. 89th St., Ste. 21D (212-996-5183); cash only; 12/9-12/14 (noon-6).

**J. Lindeberg**'s fab denim and knits for men and women are 80 percent off. 584 Broadway, near Houston St., Ste. 406 (212-625-8600); A.E., M.C., V.; 12/5 and 12/6 (11-7); 12/7 (11-6); 12/8 (noon-6).

**LAI**'s exotic leather handbags and other accessories are $35 to $1,900. 35 E. 65th St.; 212-794-4455; A.E., M.C., V.; 12/10 and 12/11 (10-7) and 12/12 (10-5).

**Belle Fleur**'s colorful silk flowers, vases, and candles are half price. 11 E. 22nd St., second fl. (212-254-8703); A.E., M.C., V.; 12/5 and 12/6 (10-6); 12/7 (10-3).

**Cadeau**'s stylish maternitywear is reduced by 30 to 60 percent ($87 to $137). 254 Elizabeth St. (212-994-1801); A.E., M.C., V.; 12/7 (11-7).

**Theory** is unloading sleek basics for 60 percent off ($50-$200). 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 12/9-12/13 (10-6); 12/10 and 12/12 (10-7); 12/14 (10-4).

**Anni Kuan**'s edgy women's fashion is at least 60 percent off ($60 to $175). 242 W. 38th St., eleventh fl. (212-704-4038); cash only; 12/5 and 12/6 (10-6).

**Lutz & Patmos**'s Italian cashmere for men and women is $50 to $500. 425 W. 13th St.; Ste. 406 (212-463-9110); M.C., V.; 12/5 and 12/6 (noon-8); 12/7 (11-5).

**French Connection** and **Nicole Farhi**'s sale means chic winter clothes for $10 and up. 24 W. 40th St., second fl. (212-221-3157); A.E., M.C., V.; 12/9 (11-7); 12/10-12/12 (8:30-7); 12/13 (8:30-6).

**Calypso**'s island-chic clothes are from $25 for cotton tops to $125 for beaded Jamin Puech bags. 405 Broome St. (212-343-0450); A.E., M.C., V.; 12/6 (noon-7); 12/7 (11-7); 12/8 (11-6).

**Girlshop**, **Guyshop**, and **Totshop** have young, trendy clothing and accessories for all ages at up to 70 percent off. 154 W. 14th St., ninth fl. (212-645-6240); A.E., M.C., V.; 12/5 and 12/6 (11-8); 12/7 (11-5).

**Daniel Levy**'s sharp contemporary ceramics—tableware, lighting, and more—are from 60 percent off ($10 to $250). 155 W. 29th St., Ste. 3N; cash only; 12/5-12/7 (11-7); 12/8 (noon-6).

**Jill Stuart**'s girly party clothes are 50 to 70 percent off ($125 to $915). 100 Greene St. (212-343-2409); A.E., M.C., V.; 12/5-12/7 (11-7); 12/8 (12-6). ■

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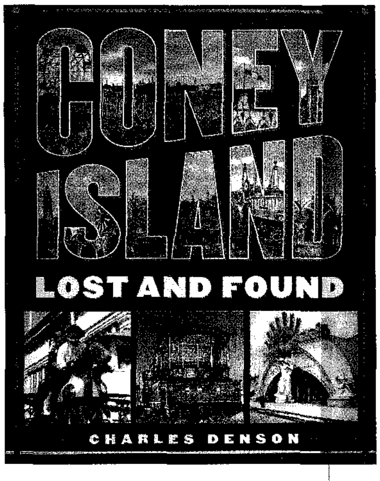
# cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



BEACH READING: Charles Denson's book is packed with his excellent photography.

BOOKS

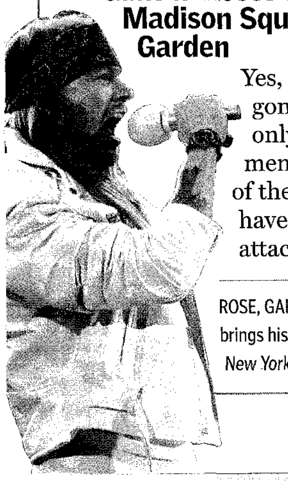
## Coney Island: Lost and Found

Offering far, far more than the usual gauzy nostalgia, Charles Denson—a photographer who grew up in Coney—has documented nearly five decades of the neighborhood's life, near-death, and signs of rebirth. Superb. **(Ten Speed Press; $29.95; in bookstores now.)**

NIGHTLIFE

## Guns n' Roses at Madison Square Garden

Yes, Slash is gone, and only two members of the group have been attached for more than five years. But Axl Rose will still be up front, welcoming you to the jungle—or at least the Garden—at deafening volume. **(December 5; see listing, page 103.)**



ROSE, GARDEN: Axl brings his band to New York.

MOVIES

## Adaptation

Amazing to think that Spike Jonze has become a superstar director based solely on *Being John Malkovich*. For his follow-up, he's gone back to screenwriter Charlie Kaufman and hired Nicolas Cage—attempting to be taken seriously once again?—to star. **(Opens December 6; see listing, page 79.)**

**Best of the Week**

THEATER

## Our Town

Thornton Wilder's play is a community-theater chestnut, but not this time: As the Stage Manager, Paul Newman will be returning to Broadway after nearly 40 years away. Think they'll sell his popcorn at intermission? **(In previews for a December 4 opening; see highlight, page 89.)**

CLASSICAL MUSIC

## Prayers From the Edge

The Alvin Ailey American Dance Theater opens its season at City Center by premiering Lynne Taylor-Corbett's timely new work, inspired by a late-sixties trip through the Middle East and set to Peter Gabriel's *Passion*. **(December 4; see listing, page 102.)**

RESTAURANTS

## The Carlyle's Bobby Short Special

You've been meaning to see Bobby Short for ages. Now you have an excuse: If you have dinner at the Carlyle's restaurant, the $75-per-person cover charge at the café next door will be waived for his 10:45 show. *'Swonderful* . . . **(Through December 30; Madison Avenue at 76th Street; call 212-744-1600 to reserve.)**

ART

## Light x Eight

As in 1998 and 2000, the Jewish Museum celebrates Hanukkah with eight works by eight artists, all of whom use light in various forms. And no, the museum won't be powering up one installation per day. **(Through February 2; see listing, page 93.)**

BRIGHT SPOT: Ben Schachter's *Chess* (2000), at the Jewish Museum's "Light x Eight."

## TOP five

### *Sopranos* Spinoff Books

The book business is kissing Tony Soprano's ring. Five looks at New Jersey's finest: the good, the bad, and especially the ugly.

### 1. Tony Soprano's America: The Criminal Side of the American Dream

Social critic David Simon argues that *The Sopranos*, by showing how we'd live if we gave in to base instinct, points up America's social woes. **(Westview Press; $39.)**

### 2. The Psychology of *The Sopranos*

Turns out that a lot of therapists monitor Dr. Melfi's work with Tony, and Dr. Glen Gabbard, a shrink himself, documents their analyses of the analysis. **(Basic Books; $22.)**

### 3. A Sitdown With the Sopranos

The essays in this collection, all by Italian-American writers, address the stereotypes embodied by the Soprano family. Notes one writer's mother: "Italians are the best at whatever they do." **(Edited by Regina Barreca; Palgrave Macmillan; $12.95.)**

### 4. This Thing of Ours

This academic collection fulfills its promise of a fair trial. And four big appendices (full credits, family history, etc.) provide a dose of fun at the end. **(Edited by David Lavery; Columbia University Press; $52 cloth, $17.95 paper.)**

### 5. The Gospel According to Tony Soprano

Pastor Chris Seay races home every Sunday night to devour the higher truths that he says are embedded in *The Sopranos*, a "prescription for the soul." Tony and the family, he says, are part of the greater good. God help us. **(Putnam; $12.95.)**

LEANNE SHEAR

**Can't believe the holidays are here already?**
Not to worry—**New York Metro** has been planning ahead. Visit our guide to restaurants, gift ideas, charities, and more at newyorkmetro.com/holidays.

PHOTOGRAPHS: BOTTOM LEFT, MICHAEL PUTLAND/RETNA; RIGHT, STEVEN TUCKER.

# HAUTE holiday

*essential gifts for the season*

**Cinzia Rocca** Three-quarter-length walking coat in winter white with luxurious sheared mink. Also available in chocolate and classic black. Available at Saks Fifth Avenue, 611 Fifth Ave., $825. 1-866-4CR-COAT. www.cinziarocca.com

PHOTOGRAPHY: MICHAEL KRAUS

Folli Follie

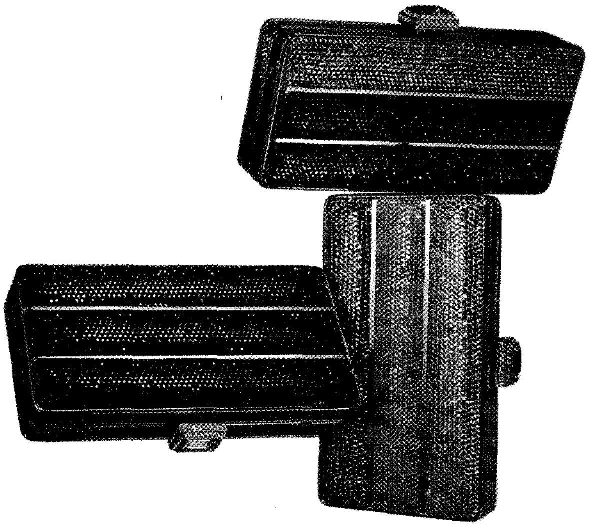
**Folli Follie** Sterling and cubic zirconia jewelry defines this holiday season's elegance (RING, $205; EARRINGS, $135; NECKLACE, $265). The perfect satin evening BAG ($70) accompanies a stainless-steel WATCH ($140). 575 Madison Ave., (212) 421-3155.

**Il Bisonte** From the new collection, the soft shoulder bag. Made in Florence. Available in New York City and Beverly Hills. 120 Sullivan St., (212) 966-8773. www.ilbisonte.com

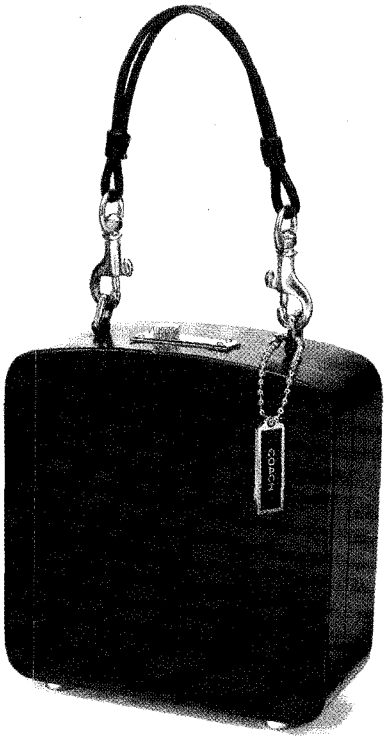
**Galo Shoes** Tall boot with fringe detail in black suede. Also available in brown calfskin with brown suede fringe. 825 Lexington Ave., 692 Madison Ave., 1296 Third Ave. $575. (212) 288-3448. www.galoshoes.com.

**Creed** Millesime Imperial, eau de parfum in a 22-Karat gold-plated flask. For collectors, an antique-gold decorative vanity tray. Available at 1-877-CREED-NY.

**Ascot Chang** 100 percent cotton shirts. Available in ready-made ($167) or custom-made ($219.50). 7 W. 57th St., (212) 759-3333.



**Judith Leiber** The triplex clutch is one of the newest additions to the Judith Leiber repertoire. $1,650. 987 Madison Ave., (212) 327-4003.



**Coach** Walnut Box Bag available at select Coach stores. $400. www.coach.com.

**Clyde's on Madison** Dr. Brandt products work synergistically with your skin. d-face make-up remover ($35); lineless gel with anti-aging properties ($95); lineless eye cream ($50). 926 Madison Ave., (212) 744-5050.

lineless
d-face
make-up remover
dr. brandt

**Tartine et Chocolat** Special pricing on Tartine collections for the holidays, including the Spirales ensemble by Catherine Painvin. 1047 Madison Ave., (212) 717-2112 and 475 Park Ave., (212) 508-0090.

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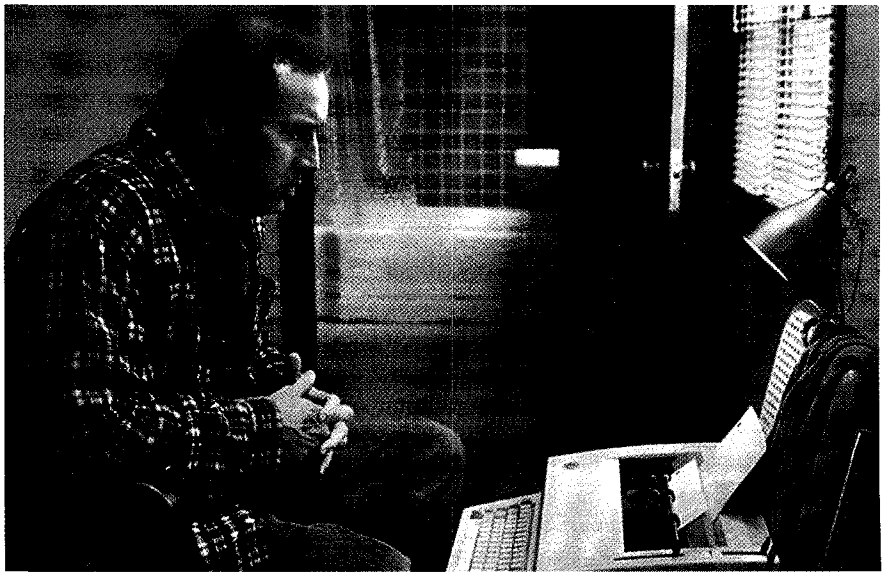
**Sephora** LORAC Superstar Set in a giftable film canister ($48); DR. PERRICONE skin-care starter kit in travel sizes ($150); ISSEY MIYAKE stylish travel kits: 2 in 1 "Pour Homme" ($55) and L'Eau d'Issey ($65); SEPHORA'S logo roll case makeup bag ($14), shown with BENEFIT Kitten Lip Shine Trio ($32). 1-877-SEPHORA for store locations or to order.

**MOVIES** **PETER RAINER**

# Celluloid Heroes

*Adaptation,* the new Spike Jonze and Charlie Kaufman collaboration, picks apart the myth that nothing good ever comes out of Hollywood these days.

LIKE *BEING JOHN MALKOVICH,* the first collaboration between director Spike Jonze and screenwriter Charlie Kaufman, their new movie, **Adaptation**, is spellbindingly original. At a time when even the sharpest Hollywood talents tend to play it safe, this film is almost an affront. It's as if the filmmakers were saying to us, "Movies don't have to be bad just because Hollywood makes it so difficult to be good." The movie business has never been more afraid of risk, and *Adaptation* is, among many other things, a comedy about that very problem. It's about the despair of an artist trying to be passionate about what he does in a bottom-line era that's anything but. Paradoxically, it's also about the miseries of having creative freedom, when there is no one to blame but yourself for what you come up with.



**DOUBLE FEATURE:** In *Adaptation,* Nicolas Cage plays two roles—a severely blocked writer and the writer's shallow twin brother who decides to try his hand at screenwriting and quickly grinds out a moneymaking script.

Kaufman is not only the movie's screenwriter but also its chief protagonist. The way this came about has become part of *Adaptation*'s wacky lore. Initially, Kaufman was hired to adapt Susan Orlean's nonfiction book *The Orchid Thief,* a marvelously meandering meditation on orchids and the mania for collecting them that focused on a south-Florida trickster named John Laroche. (Orlean is played by Meryl Streep, Laroche by Chris Cooper.) Kaufman couldn't come up with a way to adapt the book as a conventional drama, so he ended up writing a movie about a screenwriter—"himself"—who can't figure out a way to adapt *The Orchid Thief* and ends up inserting himself into his own script.

**Adaptation**
Directed by Spike Jonze; starring Nicolas Cage, Meryl Streep, and Chris Cooper. See Movies listings for more details.

What's more, Charlie has a twin brother named Donald. Both roles are played, in a real tour de force, by Nicolas Cage, in two of the slyest and most intuitive performances he's given in years. Donald camps out in Charlie's barely furnished Hollywood home and wants to be a screenwriter, too. (The screenplay for *Adaptation* is officially credited to the two brothers, for that hall-of-mirrors effect.) The brothers may look identical, but temperamentally they couldn't be farther apart. Donald is a loutish swinger whose script is a crass piece of commercialism about a serial killer with multiple personalities. (Its title: *The Three.*) Sorry-faced Charlie runs himself down mercilessly and gets clammy around pretty women. He's the opposite of a Hollywood slickster, but the success of *Being John Malkovich*—we are shown staged flashbacks of the making of that film, with many of its original cast and crew reassembled—has made him "hot." Charlie's agent (Ron Livingston), a foulmouthed shark, admiringly calls him "the king of crazy shit." The producer (Tilda Swinton) of the *Orchid Thief* project tells him over lunch that she'd love to have a portal into his brain (shades of *Being John Malkovich*). Charlie would like nothing more than a portal into anyone's world but his own; he thinks his decision to place himself inside his own script is pathetic.

What makes the film so bizarrely touching is that Charlie is a *soulful* kvetch. Like everything else for him, screenwriting is intensely personal, and since his life maunders aimlessly, he can't understand why his screenplays shouldn't also; he doesn't think he needs conflicts and character arcs and all the other necessities of the trade espoused by screenwriting gurus like Robert McKee, the real-life script-seminar potentate played here by a bellowing Brian Cox. Donald swears by McKee, but Charlie despises what he deems the unnaturalness of McKee's commandments. And yet Charlie (not to mention the real-life Kaufman) is smart enough to admit that the McKees of the world have something to teach him: If you can figure out the logic of a story, maybe you can find the logic of your own life.

*Adaptation* zooms around in time, going as far back as the bubbling beginnings of the planet, with zippy little visual essays on Darwin and orchids. Susan Orlean, the Manhattan-based *New Yorker* writer, is also a

PHOTOGRAPH COURTESY OF COLUMBIA PICTURES.

protagonist, and her tagging-along with Laroche through the Everglades in search of rare orchids is her own swampy attempt at finding something to be passionate about. After a career of tightly controlled performances, Meryl Streep seems totally replenished in this film; maybe the heat and the languor got to her, but she's never been more sensually open than she is here. She seems to be in a perpetual state of awed discombobulation. (She has a great moment when, stoned on some plant powder Laroche has sent her, she imitates a dial tone.) In a way, Susan is a soul mate for Charlie, who is mightily disconnected, too; and yet until the end he never gets up the gumption to meet her. The closest he comes is chickening out when he finds himself in an elevator with her. Donald eventually ends up posing as Charlie to interview her.

Charlie can't help fantasizing about Susan, though. *Adaptation* gets at the way we build erotic scenarios around the authors we read and how we imagine their real lives to be. In *The Orchid Thief,* Susan the reporter and Laroche, her subject, are chaste acquaintances, but in *Adaptation* they become lovers. It makes sense, too. Laroche is skanky and missing his front teeth, but Chris Cooper gives him such a cunning vitality that you can see how he might crumble the defenses of someone like Susan, who, without being fully aware of it, is looking to be exalted by ardor. That's what Charlie is looking for, too, and the fact that he is trying to find it in, of all places, the movie business is what gives the film its wraparound wit and also its heavy air of regret. Only the ending falters (it did in *Being John Malkovich* too). Jonze and Kaufman engineer the kind of shotgun melodramatics they otherwise deride, and even though this irony is probably intentional, emotionally it doesn't work at all.

Still, few recent movies have conveyed so forcefully how people can feel shut out by their own lack of passion, how they yearn to end the emptiness. *Adaptation* is full of defeatism: Charlie the nut-brain artist flounders while his brother's laughable high-concept script sells for a fortune. And yet the movie itself is proof that something new and triumphantly self-invented can still come out of the studios. Like the wild orchid, *Adaptation* is a marvel of adaptation, entwined with its hothouse environment and yet stunningly unique. ■

Before you head for the theater, find out what **Peter Rainer** recommends at newyorkmetro.com/movies/rainer.

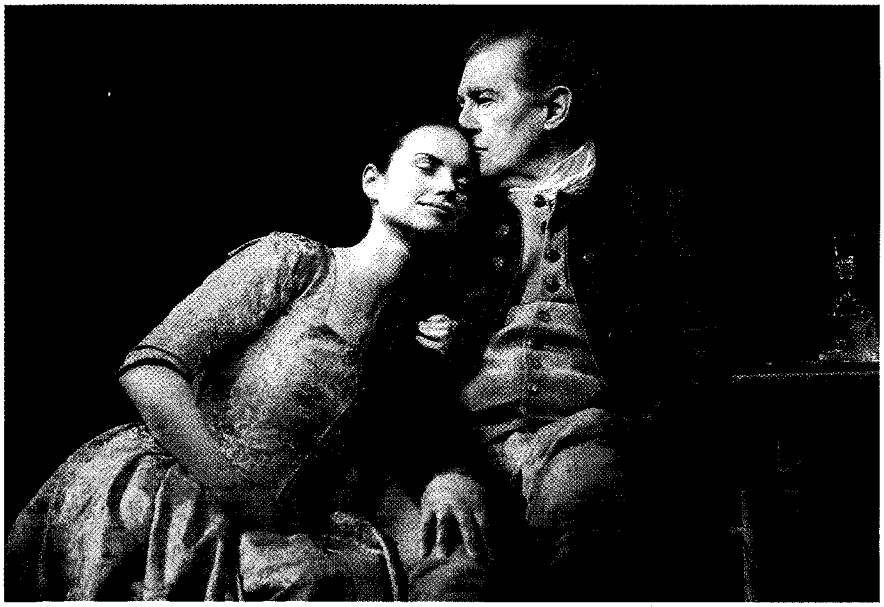
# Small Ben

### Richard Nelson's portrait of Benedict Arnold is short on character; Encores! celebrates a glorious decade.

RICHARD NELSON'S **The General From America** takes Benedict Arnold, one of the fascinating subjects from American history, and runs with it—for a twenty-yard loss. Nelson, a hugely uneven playwright who used to be inconsistently very good, has lately become consistently poor. The first rule for a historical play is that even if the hero is a traitor, he must be interesting: Show what heights he fell from and why we would want to spend two hours in his company. But Nelson's Arnold is compromised from the outset, and nothing he says or does gives him above-average stature. And to cast the worthy but markedly un-spring-chickenish Corin Redgrave as the 38-year-old Arnold (in London, more appropriately, he played Washington) is patently disorienting. It throws his relationships with his young wife, Peggy, and his (in Nelson's view) quasi-incestuous sister whoppingly out of whack.

**The General From America**
Written and directed by Richard Nelson.
**blue/orange**
By Joe Penhall; staged by Neil Pepe.
**Temporary Help**
By David Wiltse; staged by Leslie L. Smith.
**Encores!**
Tenth-anniversary concert. See Theater listings for details.

Further miscasting by Nelson, his own customary but not necessarily ideal director, has the quirky Jon DeVries portray Washington as a yokel bordering on oafishness. Yvonne Woods makes a neurotic mess out of Peggy. Paul Anthony McGrane's British accent for Major Andre is rather wobbly. And the text never prepares us for General Clinton's crush on him (about which, to be sure, there is valid historical speculation), so that the otherwise persuasive Clinton of the excellent Nicholas Kepros suddenly turns faintly ludicrous. The play does nothing with Arnold's later life in exile, although it was almost more colorful than what went before. Still, the attempt to see Arnold in other than simple black-and-white terms—good soldier, unstable person—is laudable; if only the result were so, too.



**REVOLUTIONARY TRAITOR:** Yvonne Woods and Corin Redgrave in *General,* as public characters with private obsessions.

PHOTOGRAPH BY T. CHARLES ERICKSON.

I PREFER PLAYS ABOUT PEOPLE TO PLAYS whose characters are metaphors. Joe Penhall's **blue/orange** is about a young psychiatrist, Bruce, and his older superior, Robert, in a London psychiatric hospital. They are at loggerheads about whether a young black fruit seller, Christopher, an obvious schizophrenic, should be sent back to his market stall after a mere 28 days of treatment, as Robert would have it, or be held for further observation, as Bruce sees fit. Chris has delusions of being the son of Idi Amin one day, of Muhammad Ali the next. Also, like Paul Eluard in a surrealist poem, he sees oranges as blue, inside and out. Further, he cannot decide whether he wants to stay put or get out, a dilemma I shared.

The heavily Mamet-influenced dialogue is full of stammers, throat clearings, repetitions, pauses, and, of course, absurdities, which I assume is how metaphors talk, and the whole thing is meant to convey the follies of psychiatry, power games people play, widespread inchoate racism; what it actually conveys, however, is galloping authorial pretension. The verbiage whirls about, animosities escalate into psychological and bureaucratic violence. Neil Pepe has directed serviceably, and the three actors—Glenn Fitzgerald (Bruce), Zeljko Ivanek (Robert), and Harold Perrineau Jr.—couldn't be bettered. Robert Brill's spartan set, Brian MacDevitt's precise lighting, and Laura Bauer's apt costumes are no less compelling. But, to bring back an ancient pun, the clash of symbols makes for soporific music.

THE REVELATION THEATER DEBUTS WITH **Temporary Help**, based on the real-life case of a rural-Nebraska couple who, for relatively modest gain, murdered their farmhands. The author is David Wiltse, a Connecticut novelist and playwright, whose ideas about Nebraska farm couples, pathological or otherwise, may seem a mite literary. (When the latest hired hand gives his name as Vincent Castelnuovo-Tedesco, and tops this with "like the composer," I had to resist removing my disbelief from wherever I had suspended it, but chose to stay on to find out if the next temporary help would be called Ermanno Wolf-Ferrari. Two violent deaths prevented such an occurrence.)

The play is of the backwoods-naturalistic school epitomized by *Of Mice and Men*, with a little added *Baby Doll* for spice, and it manages to grab your curiosity without holding your involvement. Leslie L. Smith's direction is adequate, as are the production values. What is of real interest is the acting. The charming and gifted Margaret Colin at long last gets a chance to be sexy, which she is, to use a rural-sounding expression, in spades. Robert Cuccioli, who proved his psychopathic prowess in *Jekyll and Hyde*, does just as well (or ill) here. William Prael may be a trifle pale as the sheriff, but Chad Allen strikes me as the indisputable embodiment of the exurbanite drifter—though, mind you, I've never been to Nebraska either.

WHAT A GREAT INSTITUTION **Encores!** IS, SERVING an even greater one: the American musical in its glory days. The tenth-anniversary concert was a potpourri of Encores hits, evoked by one or two numbers rendered mostly by the original series performers. There were two dozen of them, half of which I list, though the rest were nearly as good.

Kristin Chenoweth and David Elder deliciously hoof-and-mouthing "Hangin' Around With You" from *Strike Up the Band;* Idina Menzel heartfelt in "Easy to Be Hard" from *Hair;* Philip Bosco and four guys riotous in "Little Tin Box" from *Fiorello;* Brent Barrett in "Hey There," a dazzling duet with himself from *The Pajama Game;* Melissa Errico drolly seductive in "That's Him" from *One Touch of Venus;* Jubilant Sykes living up to his name in "The Eagle and Me" from *Bloomer Girl;* Patrick Wilson relishing the mockery of "Artificial Flowers" from *Tenderloin;* Christine Ebersole quietly devastating in "The Gentleman Is a Dope" from *Allegro;* Donna Murphy unbeatable in "One Hundred Easy Ways" from *Wonderful Town.*

Also the terrific trio "Sing for Your Supper," butchered in the recent Roundabout revival of *The Boys From Syracuse,* gloriously resuscitated by Rebecca Luker, Sarah Uriarte Berry, and Debbie Gravitte; and that showstopper of all showstoppers, the twin closing numbers from *Chicago,* performed by the matchless duo of Ann Reinking and Bebe Neuwirth. Add the impeccable Coffee Club Orchestra dashingly guided by Rob Fisher, plus the work of some brilliant orchestrators and choreographers, and you have a show that ran for only three performances but in the memories of the lucky few who caught it will remain forever. ■

**John Simon's reviews** can be read at nymetro.com/archive/simon.

## IN BRIEF

## Pop Music | Ethan Brown

### Missy Elliott, *Under Construction* (Elektra)

EXPRESSIONS OF NOSTALGIA CAN BE REGRESSIVE or enervating (or both), but they're rarely disconcerting—looking back, after all, is inherently conservative and usually lacks the element of surprise. At first, Missy Elliott's decidedly retro fourth album, **Under Construction**, contrasts hip-hop's current seriousness with its more joyful past, while longtime producer Tim "Timbaland" Mosley samples snatches of music from eighties hip-hoppers like Public Enemy and the kind of seventies funk and soul popular in hip-hop's block-party era. Elliott and Mosley are odd authors of such paeans to the past—they share a futuristic sensibility that's as bold as any electronic-music producer's—and that's what makes *Under Construction* so strange and wonderful. Pair up any of the duo's creations, including the new album's fantastically loopy first single, "Work It," with radical beat makers like Metro Area, and you'll see what I mean. *Under Construction* is made even more exceptional by Elliott's bravery in addressing a host of hip-hop ills, from grim gangstas to conservative commentators. There's a mournful feeling to *Under Construction* that's a sad coincidence: Mosley's sonic aesthetic—bubbling, almost aqueous percussion and chunky rhythms—mirrors the sensibility of slain Run-DMC D.J. Jam Master Jay. Rappers have always tipped their baseball caps to their progenitors, but not since Boogie Down Productions' *By All Means Necessary* (released after the group's D.J., Scott La Rock, was killed) has one of its ghosts been trapped in a producer's machine.

### Rough Trade Shops

*Rock and Roll 1* (Rough Trade/Mute)

THE BRITISH RECORD STORE'S PRIMER ON THE current garage-rock glut begins on a note that seems to ensure we'll disregard everything that follows. That song—the Stooges' ludicrously loose "I Got a Right"—makes us wonder: Can anything top this? And then, miraculously, things just get better. Over the two-CD set, a secret history of rock unfolds in 46 songs from bands like the Birthday Party and Thee Headcoats. On *Rock and Roll 1,* a noisier, more raucous, more risk-taking (and sometimes just plain unlistenable) profile of rock emerges than any of us could have imagined. Most of the set will be unfamiliar to anyone not a rock critic or a record-store employee, but thankfully, it never feels willfully obscure. Like its able predecessor *Electronic, Rock and Roll 1* resembles a mix tape assembled with the zeal of the most passionate of music fans. ■

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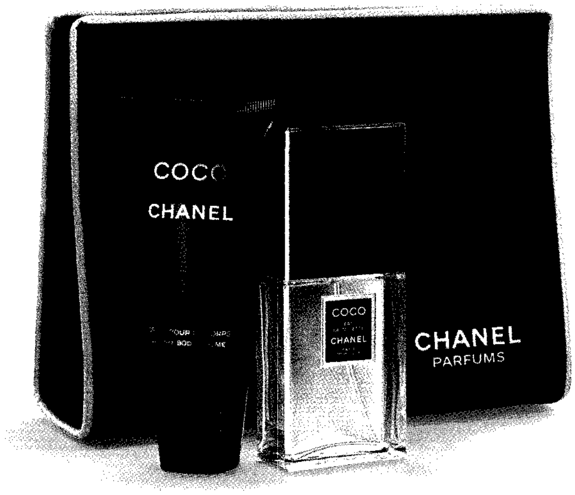
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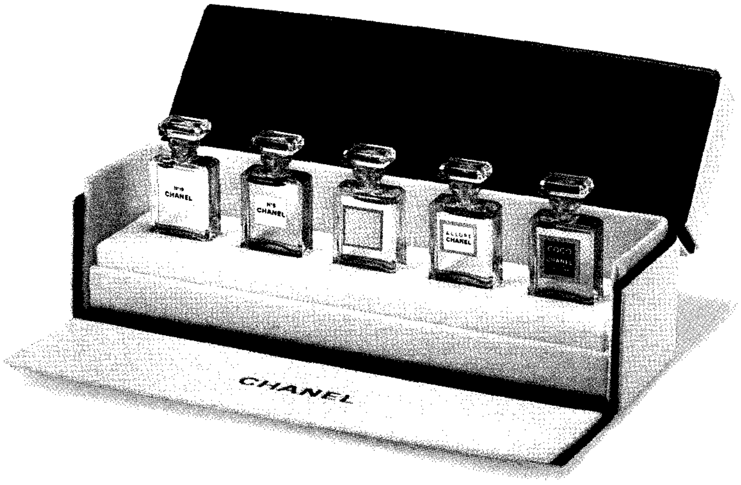
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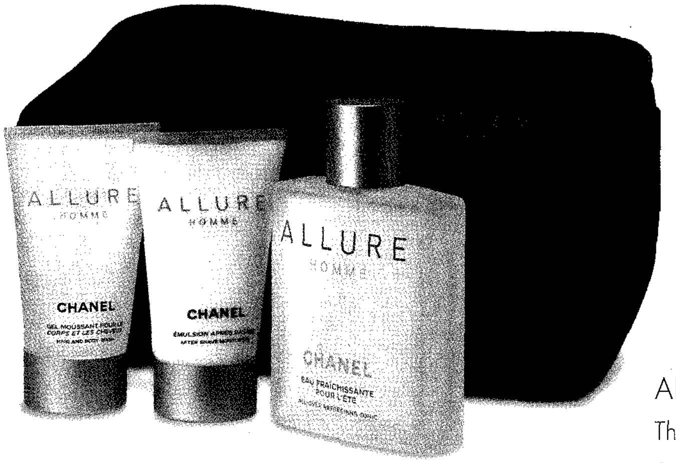
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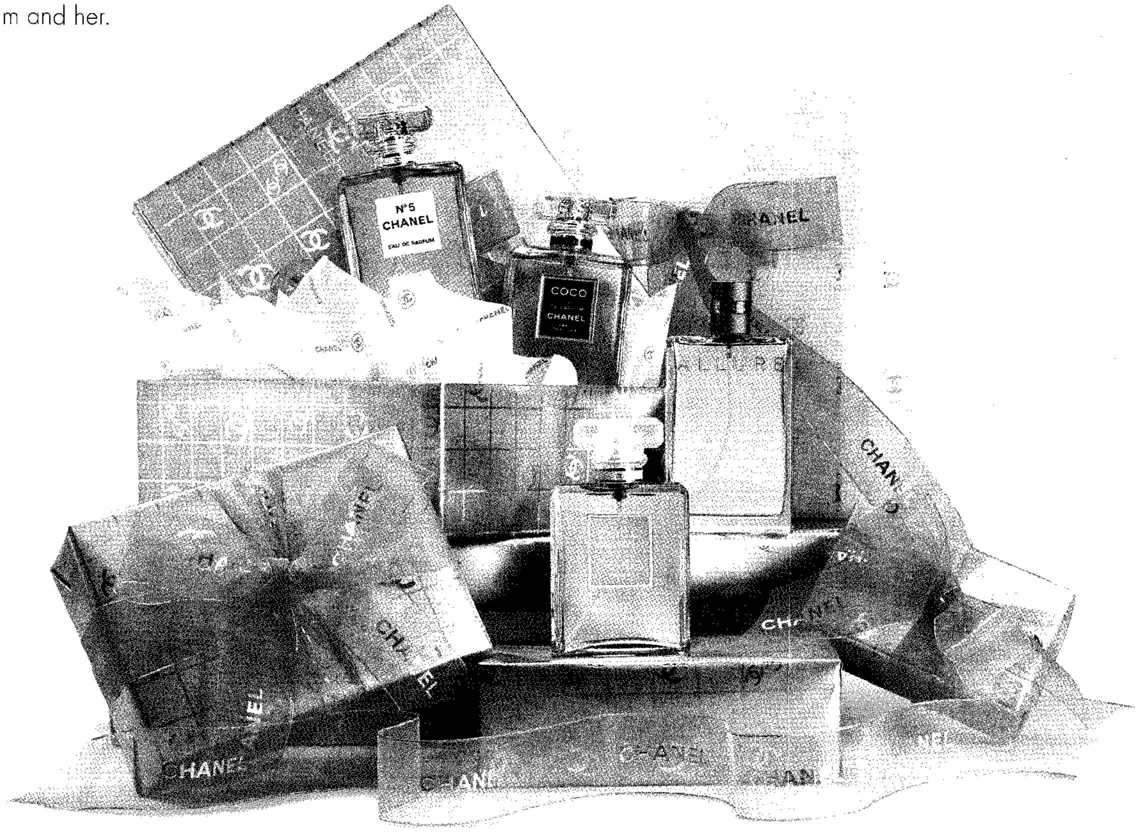
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# Furious George

Bob Woodward's *Bush at War* gets the trees (Rumsfeld, Rice, Powell) right. But the forest—the war on terror at home and abroad—is as dark as ever.

THE TITLE OF BOB WOODward's new book, **Bush at War**, pretty much sums up the choice this country made about its governance last month, in much the same way a similarly simple phrase, "It's the economy, stupid," won in '92 for Bill Clinton. Bush's ability to control and focus the emotions produced by September 11 has changed our politics in ways that will become even clearer come January.

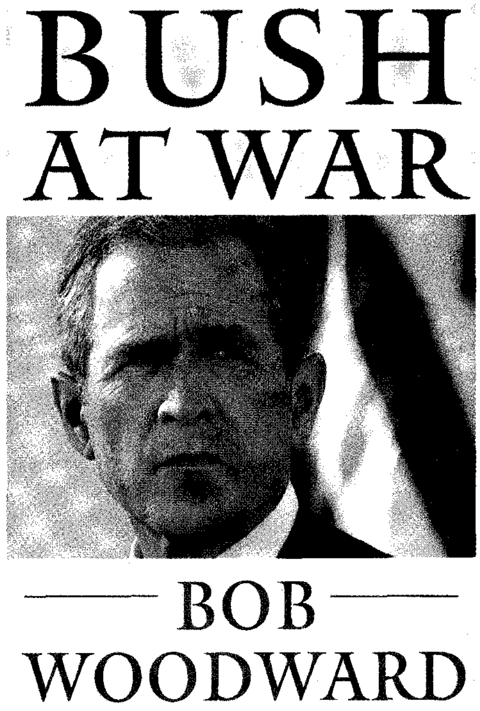
For all the built-in drama, this is not a Cuban Missile Crisis moment; there's not a brink in sight. The book is essentially about an endless series of fairly open-ended meetings in the aftermath of September 11 among a small group, weighing options, sniping, infighting, ass-covering, punctuated by humor and moments of camaraderie. It's a book, in other words, about an office, albeit one that happens to be oval.

Woodward made his reputation by shining a light into the dark places of our government. Now, 30 years later, the porch lights are on, and they've set out a buffet. He's a civilized guest, one of *them*, in ways that recall what his old boss Ben Bradlee was to John F. Kennedy. Most of his subjects, far from being adversaries, are full partners. He's constantly being spun—that's part of his job description.

Those vivid, churning weeks after September 11, wracked by tears and sirens and smoke, are largely absent here. One keeps matching one's own experience to what's on the page, looking for shared milestones. Probably because Woodward's many sources have had a year to justify and rationalize, Bush's terrible first couple of days—Louisiana? It still doesn't seem like such a good idea—pass without a hitch.

**Bush at War**
By Bob Woodward.
Simon & Schuster;
376 pages; $28.

The most captivating player is cheerful, demonic Donald Rumsfeld. There's Socratic method to his madness. It's sometimes hard to discern a purpose (other than ass-covering) beneath his endless questioning and bureaucratic koans, but in an office, entertainment can be its own reward. Colin Powell is his natural adversary, equally shrewd about words but with a completely different ethic about how they should be used. His caution engenders suspicion. His only real ally is Condoleezza Rice, whose belief in consensus and process seem essential in this testosterone-overloaded group.



**MAN OF WAR:** Woodward writes that Bush is driven by instinct.

Then, of course, there's Bush the Warrior. Prior to September 11, two of his most salient claims to fame had been his long vacations and his slim margin of victory, if victory it was. This book doesn't necessarily suggest that he's grown on the job. Rather, his palette of virtues—genuineness, bravado, a sense of his limits—suited him to be the instrument of the country's pain and rage and hunger for revenge. He leads meetings, sets deadlines, exhorts the troops, and keeps an Al Qaeda scorecard in his drawer—the Oval Office is never free from one adolescent activity or another. Bush's leadership is "is driven by a secular faith in his instincts," Woodward writes. The vision thing? Not exactly.

As the bombing drifts on, the turf war between George Tenet's CIA and Rumsfeld's Defense Department heats up in a particularly alarming way. "I'm not in charge." "Well, we thought *you* were in charge." The press begins to talk quagmire. Bush's men scapegoat Mohammed Fahim, the Northern Alliance commander, who seems to show a General McClellan–like caution in attacking. The strong impression is that the decision to bomb the Taliban front lines, which quickly won the war, was made from the bottom up rather than the top down—it was almost an accident, not a stroke of war-room genius.

Woodward shows his authorial hand in the book's coda, when he presents Rumsfeld with information Rumsfeld didn't think he had. Rumsfeld curses—God damn, the smoking gun! Woodward makes a joke about those famous missing Nixon-tape minutes. It's a gotcha moment, but also an anticlimax, one consummate Washington sportsman one-upping another. This is a war game, not a war.

The other war, the one at home, with its evolving revision of civil liberties, is largely absent from this book (this must have been a conscious choice, and an unfortunate one). Woodward observes that Bush became fascinated with the NSA ability to tap telephones. "Listen to every phone call," he said, "and close them down and protect the innocents." That's the kind of ends-justifies-means calculus that could have us living in Orwell territory before you can say "Un-American Activities." This is a new form of Afghanistan blowback—it's a danger we know all too much about. ■

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# *Mass* Appeal

### Why Bernstein's roundly hated *Mass* is actually quite lovable; *La Wally*—bellissimo verismo; an homage-gone-awry to a legendary French chanteuse.

MOST OF LEONARD BERNstein's major works are a bit untidy, to say the least—*Candide,* anyone?—but his **Mass** is perhaps the messiest of all. Commissioned to celebrate the opening of the Kennedy Center in Washington, and first performed there on September 8, 1971, *Mass* was mostly viewed by an appalled music press as an embarrassment. This time, they said, Lenny had gone too far with a mixed-up-media theater piece that took religion, pop culture, radical chic, symphonic pretension, and sheer gall to new extremes of bad taste. The production came to New York soon after the Washington premiere, everyone got hot under the collar once again, and then *Mass* more or less went underground. The recent concert performance by the Collegiate Chorale in Carnegie Hall was the first hereabouts in nearly 30 years.

**THE GOSPEL ACCORDING TO LENNY:** A concert of Bernstein's *Mass* at Carnegie Hall; he'd have wanted *more* action.

I well remember driving to Washington that muggy Labor Day weekend in 1971, prepared by the advance buzz, like most everyone else, to hate the piece. Much to my astonishment, I loved it, and said so in the London *Times,* which had asked me to cover the event. After that, it didn't come as a shock that Bernstein, for the rest of his busy life, generously gave me his time whenever I needed to interview him. Later on, I found out that he was eternally grateful for that one friendly review amid so much hostility.

Yes, I suppose *Mass* does frequently go over the top as the anonymous Celebrant suffers a spiritual crisis, smashes the symbols of his faith, eventually heals, and passes on the "touch of peace" to the audience. It was mostly the troped-in English lyrics, by Stephen Schwartz and the composer himself, that made people squirm, and the groovy language is often pretty hard to take (the worst bits were edited out or smoothed over in the edition the Collegiate Chorale performed). But the music still strikes me as inspired in all its messy, gloriously bighearted embrace of so many musical idioms, popular and classical, all of them styles in which Bernstein worked with creative enthusiasm and, yes, extraordinary technical craft. The rhythmic energy, melodic invention, theatrical pacing, and, for better or worse, utter conviction behind every expressive gesture more than carry the piece, and some of the compositional somersaults are dazzling—Bernstein was always wary of serial music, but he could manipulate a tone row with the best of them.

**Mass**
By Leonard Bernstein, Performed by the Collegiate Chorale at Carnegie Hall.

**La Wally**
Opera by Catalani, Performed by Teatro Grattacielo at Alice Tully Hall

**Tribute to Yvonne Printemps**
Sung by Amy Burton at Florence Gould Hall.

The Collegiate Chorale performance conducted by Robert Bass was a fairly straightforward, skillfully managed concert presentation, but this is hardly the ideal way to experience a work so dependent on stage movement and visual confrontation. Then, too, Douglas Webster lacks the vocal allure and charisma to make the Celebrant the dominant musical-dramatic presence he must be. I suspect that Douglas, and indeed the entire hardworking cast, would be more effective in a staged version, and Bernstein might well have thought so, too. After hearing a rough-edited copy of the CBS recording of *Mass,* he told me in a letter, "The work was conceived so totally in theatre terms that I almost cannot recognize it divorced from its theatrical setting." I think that says it all, and I hope a major opera company will one day find the resources—and the nerve—to give *Mass* the sort of committed full-scale theatrical treatment it needs and deserves.

COMPARED WITH OTHER OBSCURITIES REcently disinterred by Teatro Grattacielo from that scorned era of Italian opera known as verismo (circa 1880 to 1930), the group's latest offering in Alice Tully Hall, Alfredo Catalani's **La Wally,** seemed positively déjà vu. I can recall at least two previous concert performances, there are sev-

PHOTOGRAPHED BY CHRIS LEE.

eral complete recordings, and the soprano's big Act One aria is featured on TV commercials. Still, it's always salutary to hear this lovely score, especially when it's sung and played with such enthusiasm and real affection for its special qualities.

Actually, Catalani was a classicist at heart, closer in spirit to Verdi and Ponchielli than to the up-and-coming generation of Italian veristas. He was a fastidious craftsman, and there is a fragile delicacy about *La Wally's* music, especially in its atmospheric evocation of the misty, snow-covered slopes of the Austrian Tyrol where the action takes place. Conductor Guido Ajmone-Marsan fully appreciated that important ingredient in the score, but he also paid equal attention to the warm human element, the tragic love of Wally and Hagenbach that Catalani traces with such lyrical eloquence. And this time, Teatro Grattacielo found a cast worthy of the occasion. Manon Feubel's vibrant soprano and expressive generosity made her a most appealing Wally, Frank Porretta sang Hagenbach with welcome security, and Brian Davis's strong baritone turned Gellner into a particularly dangerous rival.

THE FIRST HALF OF **Amy Burton**'S TRIBUTE to Yvonne Printemps—"A French Diva Unveiled," at Florence Gould Hall—was enough to convince me that this treasurable soprano had made a mistake. The flat narration written by Jean-Philippe Clarac and Olivier Deloeuil, charmlessly read by Jacqueline Chambord, was bad enough; but Burton herself, singing some of the chanteuse's best material and coyly frolicking on a frilly double bed, never got into Printemps's skin, let alone found her voice.

Printemps was one of France's great vocal originals, who flourished in the music hall, operetta, film, and, apparently, the bedroom during the first half of the last century. Her singular voice, seductive presence, piquant style, and sheer joy of performing can still be relished on CD reissues and in several movies—watch *Les Trois Valses* of 1938 and try to resist her. This impersonation was simply too respectfully studied to take wing or assume a life of its own, and one soon longed for the real thing. Now that the talented Burton has gotten this misguided homage out of her system, she can go back to what she does best: being herself. ■

**Peter G. Davis's reviews** can be read at nymetro.com/archive/davis.

**RESTAURANTS HAL RUBENSTEIN**

# Little Italys

## True Italian warmth—plus great pizzas and pastas—is turning up in some *very* out-of-the-way places.

FOR ALL OF YOU—AND THERE ARE such a lot of you—who believe half the fun of going out is indulging in the hunt for the obscure address, you must be feeling frustrated, getting rusty, maybe even in danger of turning into a dreaded Chambers Hotel–lobby regular. After all, nocturnal sojourns aren't the challenge they used to be when clubs like Buttermilk Bottom were hidden away in abandoned banks on Rector Street, "outlaw" parties suddenly appeared on a platform midspan across the Manhattan Bridge, and blood sausage at Florent no doubt tasted defiantly right because one had first navigated the hanging carcasses and tallow-filled gutters of Gansevoort Street.

Now a Scoop—a *Scoop!*—is opening up next door to Hogs & Heifers off 14th Street. Centro-Fly is on the well-trod corridor of 21st, west of Fifth. Rough. Jimmy's Bronx Café not only went Uptown but has come Downtown. It's enough to make you order in.

Don't. Put down that remote and head off *to* the remote, toward a new Grail sure to rekindle that desire to search and enjoy. Lord knows what John LaFemina and Frank DeCarlo were thinking when they came upon a gutted storefront on Eldridge Street across from a housing project. True, when DeCarlo and LaFemina opened Peasant almost three years ago, it wasn't as if taking a trip to Elizabeth Street was worth putting on your Sunday clothes for, but the restaurant was never the sole outpost of commerce and civility there.

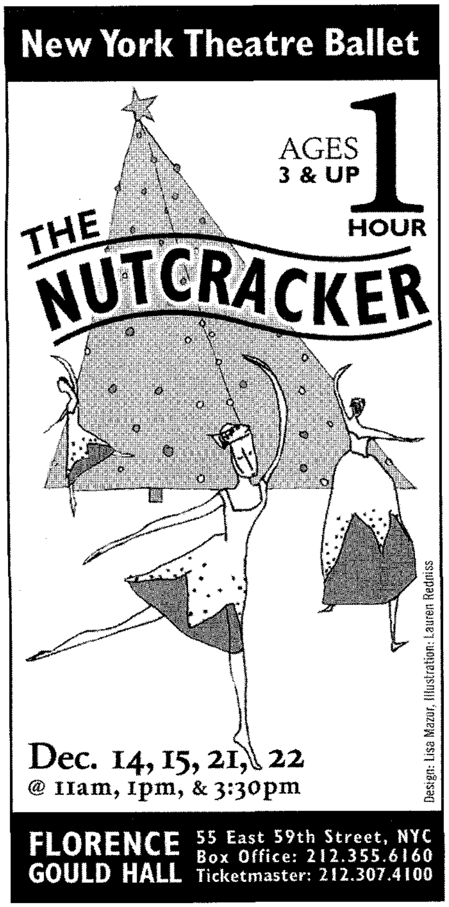
**Àpizz**
217 Eldridge Street
(212-253-9199).

**Giorgione**
307 Spring Street
(212-352-2269).

But that's just how they've positioned **Àpizz**. Take a cue from the fact that the

**TREASURE HUNT:** Giorgione, located on the far western edge of Soho.

PHOTOGRAPHED BY KENNETH CHEN.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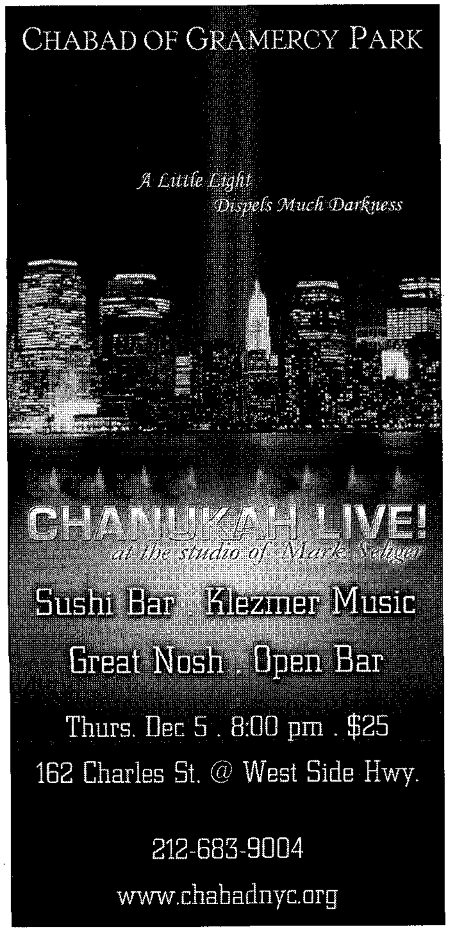
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restaurant has no windows. Drop Mom off, don't meet your date out front, and remember traffic runs north up Eldridge. Let the door hit you on the way in. (For the record, no harm ever came to pass in four visits, and I won't hesitate to come again.)

Happily, once inside, you won't be in any rush to leave. Àpizz's rustic and ingratiating heartbeat depends on a handsome twelve-foot-long brick oven (also a feature at Peasant), in which the temperature rises to nearly 800 degrees, and all cooking is done on the poured-sandstone surface heated by these flames. If you have even the slightest touch of the pyro in you, you'll find the view as compelling as Donald Trump finds the Victoria's Secret show.

The fare is even tastier. Pizzas, naturally, are a specialty, but enticing as the six-slice rectangles are—especially with tart anchovies or sweet sausage—they are the least adventurous choices. For while the dishes at Àpizz don't have the jagged bravura of DeCarlo's cooking at Peasant, they manage the neat trick of being both homey and slightly unexpected. This is partially due to oven-roasting, which imparts a richer, smokier flavor to a meaty, herb-stuffed artichoke, and which finishes calamari with a slight, appealing crackle.

Àpizz's lasagna is ravenously good because the layers of ricotta, Parmesan, and pasta are subject to a lush ragu of wild boar. To the ceaseless chagrin of my grandmother's spirit, I rarely leave restaurants with brown bags of leftovers. However, the remaining lasagna was polished off the next morning. You can have your egg-white omelette or MET-Rx bar; I've found my new power breakfast. Also in the bag was one open raviolo filled with fragrant basil and ricotta in a brown-butter-and-Parmigiana sauce as satisfying as it is simple, one of two bocce-ready meatballs—somewhat arrogantly served without pasta, redolent of ricotta and sauced in a spunky tomato gravy—and finally, some of the mashed sweet potatoes that accompanied the oven-roasted pork chops. Though the chops were a bit thin (better to have been a single thick one), the flavor was so wonderfully peppery they were long gone.

The kitchen also offers equally hearty oven-baked eggplant, an herb-roasted chicken that would match the above dishes if the breast were out of the oven a bit sooner, and a simple, clean, bone-pickable whole fish of the day with a balsamic-sprinkled tomato salad. Only skate, a little soggy in white wine and lemon, and skirt steak—which might benefit from marinating or some garlic—don't quite match up.

All of Àpizz's desserts are made on sweet pizza dough, seductive enough to nibble plain but when filled with baked-apple crumble, lemon-almond custard, or custard with strawberries and kiwi, worth fork-fencing for, and served with gelato from Il Laboratorio. Careful: They run out of vanilla fast.

If you didn't come by car, when it's time to reluctantly leave, you may be too full to run out of Àpizz fast. But don't dally outside with good-byes. Cabs are easy to find around the corner on Allen Street.

IT'S NOT EXACTLY IN THE HEART OF TIMES Square, either, but at least **Giorgione** is on a desolate street that people have already discovered. The Ear Inn, Theo, and a few bars are nearby. There are usually at least a few youthful drunks getting some air, waving hello. And once you walk into the sparkling, nearly all-white restaurant, you are anything but alone. The crowd is a boisterous bunch: a disjointed but congenial mix of those who walked from home, those who circled the place for twenty minutes until they figured out which way the streets went, and those who remember the good old delectable days when owner Giorgio DeLuca first helped create the groundbreaking Dean & DeLuca. The food, while deliberately direct, uncomplicated, and fresh, is rarely enough to calm them down. The minestrone, however, was thick and vibrant enough to divert our attention, as were the roasted peppers with silken mozzarella, beautifully cut prosciutto, Parmesan-drenched eggplant Parmesan, tagliatelle in a smoky meat sauce, and linguini with lots of clams and so much—but never too much—garlic.

The pizzas are solid, with great salty crusts; the risotto is naturally best with white truffles. The squab is as delicious as the veal chop is painfully fatty. The steak is simple, the perch a bit salty but with a lovely sauce with chunky artichokes. Only the desserts will bring you down. The prices, however, will put a spring in your step. And that counts, because you're not going to find a free cab on this block anytime soon, either. ■

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**Àpizz,** Dinner, Monday through Saturday 5 to 11 P.M. Appetizers $7 to $12; entrées $16 to $22. All major credit cards.

**Giorgione,** Lunch, Monday through Friday, noon to 2:45 P.M. Dinner, Sunday through Thursday 6 to midnight; Friday and Saturday to 1 A.M. Appetizers $8 to $12; entrées $12 to $27. All major credit cards.

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**Hal Rubenstein's reviews** can be read at nymetro.com/archive/restaurants.

TELEVISION JOHN LEONARD

# Phone Home

## In 1991, CNN was ready for prime time in the Persian Gulf. Peter Arnett and a trusty telephone link gave cable viewers a non-Pentagon take on the war. But whose take was it?

SO *BROADCAST NEWS* MEETS *Armageddon*. It's a rilly big show! The marvel of **Live From Baghdad**, based on producer Robert Wiener's memoir of how CNN came to "own" the story of the Persian Gulf War in 1991, is that TV news gets to aggrandize itself and then feel bad about that aggrandizement simultaneously. And not only are we permitted to watch on a cable channel that doesn't even have a news division, but we are encouraged to be nostalgic about the first assault on Saddam Hussein just in time for the second.

In fact, for a while that January, it seemed as though Peter Arnett (played here by an over-the-top Bruce McGill) was reporting from a universe parallel and alternative to the rest of television. The lights he saw in the Baghdad night sky, and the thuds we heard on his dedicated four-way phone line from the Al Rashid to Atlanta, suggested an actual violence, a kind of *Guernica*. Whereas what we got to fill up the rest of the time between briefings from the columbarium of the Pentagon was Luke Skywalker and the Tracers—on the screen, in our face, a seamless web in weird green cyberspace of spin doctors, rent-a-generals, and anchorpeople with laser swords, all plugged in by neurojack to the same video game of smart bombs and dumb Arabs.

Indeed, after leaving town, the competition complained at the time that Saddam would have shut down CNN too if it reported something he didn't like. The whine of sour grapes, of course—but we are also entitled to wonder about the shutting down of normal news operations on the home front. Who really "owned" the Gulf War story? Except for Arnett in his hotel room, what the American public was allowed to know was what our government decided was good for us. No more Vietnams. But military censorship—at least as old as the Charge of the Light Brigade—is the subject for another sermon, and so is the journalist as glory hound and danger junkie. We are here to think about 24-hour cable news—when it became respectable and before it became Foxy.

**PERSIAN IMMERSION:** Helena Bonham Carter and Michael Keaton, journalists standing ground, in *Live From Baghdad.*

How CNN happened to have a telephone line that worked is what *Live From Baghdad* is all about. Robert Wiener (Michael Keaton, as usual a nervous wreck) needs to make up for missing the fall of Saigon. Iraq's invasion of Kuwait and the U.N. deadline for Iraqi withdrawal are his signals to set up shop in Baghdad in August 1990. He is joined by his longtime producing partner, Ingrid Formanek (Helena Bonham Carter, reinventing herself as a chain-smoking downtown chick). Also checking into the Al Rashid are the all-pro likes of Lili Taylor and Robert Wisdom, not to neglect Kurt Fuller as the disgruntlement from ABC. Back at CNN's command module in Atlanta, Michael Murphy and Paul Guilfoyle ingest Wiener's feed as if it were intravenous.

**Live From Baghdad**
Saturday, December 7;
8 to 9:45 P.M.; HBO.

But the crucial relationship is between Keaton as Wiener and David Suchet as Saddam's minister of Information. It is Suchet who will arrange for Bernard Shaw's interview with the dictator, for CNN's disastrous visit to Kuwait, and for the telephone line. In exchange for what? Here the picture goes a little fuzzy. "How do you sleep at night?" Wiener is asked after an interview that compromises an American oil worker's safety. His only answer is frantic motion. "Access" is what contemporary journalism is all about, more than intelligence. Besides, no matter how horrific the video—from, say, Bosnia—it never seems to dissuade anybody from another *High Noon* go at guts for glory. So maybe we deserve what we are most certainly about to get: technoblab in the glitterdome.

• **French & Saunders: Lord of the Rings** (December 5; 8 TO 8:30 P.M.; BBC Ameri-

PHOTOGRAPH BY ANDREW COOPER.

ca). Before or after you see the second film in the *Lord of the Rings* trilogy, or maybe even instead of, check out Dawn French and Jennifer Saunders's version of Tolkien, in which you will also meet Harry Potter, Ricki Lake, Bono, and Madonna, not to mention the Dwarf Princess of Nymphomania. It's Monty Python all over again, except the boys are girls.

- **Smothered** (DECEMBER 4; 8 TO 10 P.M.; Bravo) is the whole dreadful story of CBS's censorship of the Smothers Brothers comedy-variety show in the 1960s. We hear from Tom, Dick, Carl Reiner, Mason Williams, and former network executives. We see vintage clips. And we are asked to imagine just how dangerous Pete Seeger really was, that the nation shouldn't be allowed to hear him sing a song against the war in Vietnam.

- **Helen West: A Clear Conscience** (DECEMBER 7; 9 to 11 P.M.; A&E) is the third TV movie with Amanda Burton as prosecutor Helen West and Conor Mullen as her detective-inspector boyfriend Geoffrey Bailey, this time mixed up in a stabbing murder that may or may not have something to do with domestic violence that, in its turn, could backtrack to something as ugly as incest. Burton, who was a brunette medical examiner in her previous series, is a blonde here, which doesn't explain why the *Helen West* films are so much slower than *Silent Witness*.

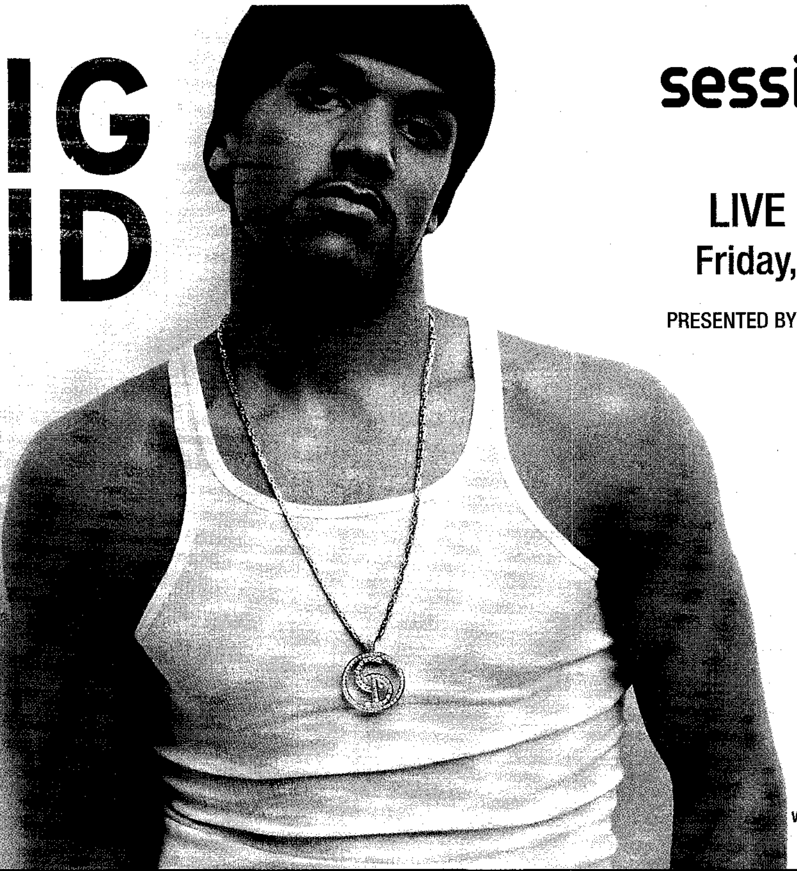
- **Miss Lettie and Me** (DECEMBER 8; 8 TO 10 P.M.; TNT) asks Mary Tyler Moore to be a sour apple for an hour and a half, until she is finally won over by the little girl (Holliston Coleman) who has been dumped on her by the niece she raised all by herself after the death of her sister, which niece then deserted her and her farm for a big-city singing career. This is the South, and so, of course, there will be a faithful black retainer, Charlie Robinson from *Night Court*, to sass Miss Lettie when he isn't getting her grand-niece into a church where the gospel choir is singing "He's Got the Whole World in His Hands." Did I mention Miss Lettie's old beau, Burt Reynolds, who has come back from civilization to open an ice-cream-soda shop?

- **The Locket** (DECEMBER 8; 9 TO 11 P.M.; CBS), a Hallmark Hall of Fame presentation based on Richard Paul Evans's best-selling weepie, features Chad Willett as an almost altogether luckless young man who uses up his life savings caring for his invalid mother and then can't afford to go to college and so goes to work in a nursing home instead, where he will be arrested for killing one of the infirm elderly. He is surrounded by a lot of good acting: Mary McDonnell, who runs the nursing home and should know better than to believe Lori Heuring; Terry O'Quinn as Chad's alcoholic father; and Marguerite Moreau, last seen starting fires in a Stephen King remake, as Chad's girlfriend who has gone off to medical school. But Vanessa Redgrave, naturally, steals the TV movie as his favorite patient. Hers is the locket, the wisdom, and the radiance. She deserves a vehicle a lot less creaky.

- **Heart of a Stranger** (DECEMBER 9; 9 TO 11 P.M.; Lifetime) requires Jane Seymour to undergo a heart transplant, after which her personality is so changed that she drinks beer and eats junk food. This upsets her violin-playing daughter, Maggie Lawson, so much that she decides to join a band instead of go to the conservatory. Finally, Jane will visit the family of the donor of her heart, just in time for Christmas and an explanation. This is exactly what we expect this time of year. ■

**John Leonard's reviews** can be read at nymetro.com/archive/leonard.

CRAIG DAVID



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# makemeover

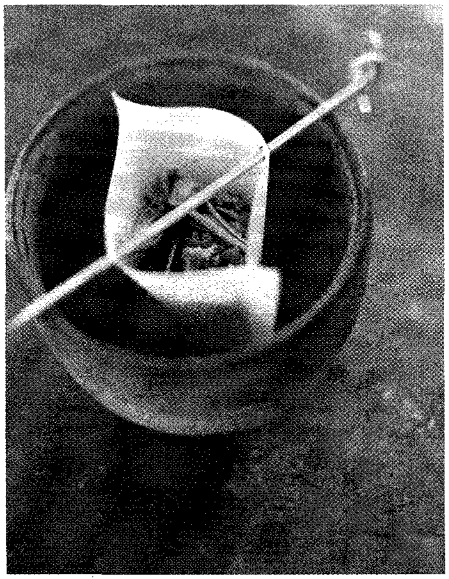
Who among us doesn't love a makeover? It doesn't have to be drastic to be dramatic—something as simple as an updated hairstyle, a change of makeup or fitness program or a state-of-the-art treatment for rejuvenating stressed skin.

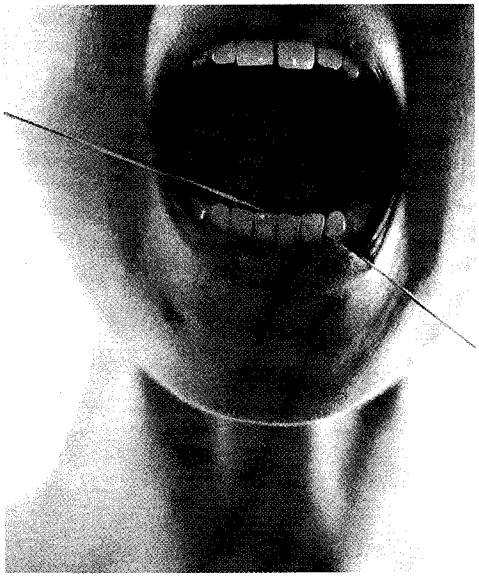
However you choose to create a new and improved you, consider a day of beauty as revitalization for body and spirit. There are no fairy godmothers here—just *New York Magazine's* beauty specialists, who perform a kind of makeover magic of their own.

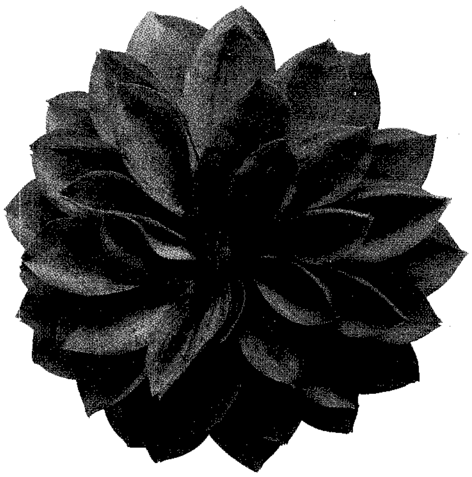
# makemeover

## MAKE ME **GLOW**

***skinklinic*** founder Kathy Dwyer understands that healthy-looking skin requires more than lotions and potions. "Today, treatments exist that can visibly improve your skin in a way that products alone cannot," she says. As a woman in her 50s, the former Revlon president wanted for her clients what she wanted for herself: to look as vital and young as she felt; to achieve visible, sustainable improvement in her skin's appearance and texture; and to remove the visible signs of aging. **skinklinic** is a sleek beauty mecca with Zen-inspired décor, dedicated to skin health. Here, a medically trained staff—a registered nurse, nurse practitioner or dermatologist—will analyze your skin and recommend a "skinscription"—a personal treatment program that helps your skin achieve visible improvement. You'll receive a customized cosmetic dermatology plan, which might include a glycolic treatment for smoothing out cell structure and, with frequent use, stimulating collagen production, or microdermabrasion to remove dead surface cells. You may opt for laser treatments to remove age spots, broken capillaries or unwanted hair—or a Botox® Cosmetic injection to erase expression lines or lift the brows. Some treatments such as collagen and other new fillers can reduce laugh lines and re-energize your lip line. **skinklinic** RESULTS, a line of 21 products available only to clients, complements the treatments and enhance the skin's performance and vitality. All medical cosmetic procedures are performed under the direction of board-certified dermatologist Soren White, M.D.
*800b Fifth Ave., 212-521-3100; www.skinklinic.com*







Dustin Hoffman and Paul Newman are but two of the men who have shed their skin at *Lia Schorr Skin Care*. Lia quite literally wrote the book on men's skin care, creating treatments that even tough guys can take. A typical procedure begins with a deep pore cleansing, followed by a glycolic treatment for oil control, and topped off by a seaweed treatment. This package is now $175 (regularly $200). The variety of guy-friendly treatments at this unisex day spa—50 percent of the clientele is male—will turn any man into a softie.
*686 Lexington Ave., 212-486-9670; www.liaschorr.com*

New Yorkers in the know look to **completely bare** and the new **completely bare downtown** as one-stop solutions to all their non-surgical beauty needs. A menu of treatments from skin care to hair removal, facials to massages—plus medically supervised cosmetic procedures by professionals—will help you create your dream makeover plan at the award-winning spa. The spa specializes in permanent hair reduction, using Intense Pulsed Light (IPL) to eliminate unwanted hair anywhere on the face and body—for men and women alike.

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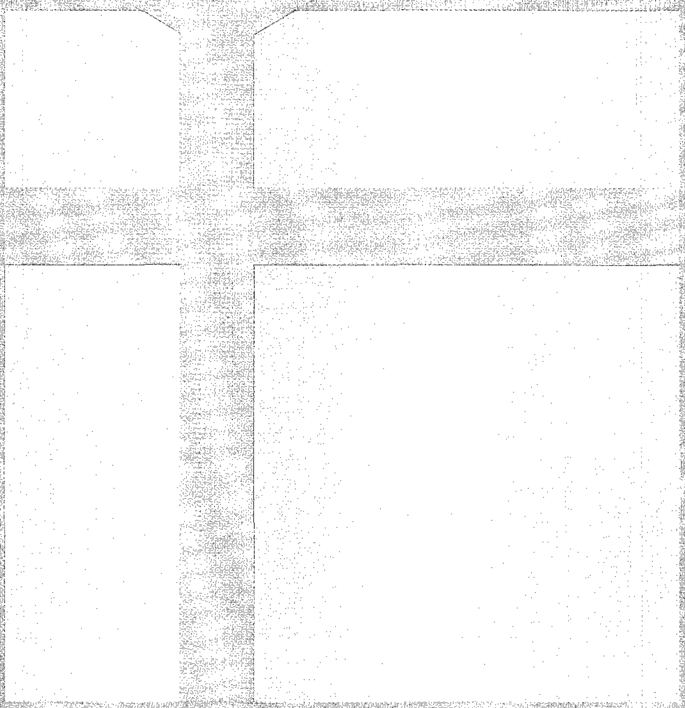
*103 Fifth Ave., 212-366-6060; 764 Madison Ave., 212-717-9300;*
*12 Chase Road, Scarsdale, 914-713-0200;*
*www.completelybare.com*



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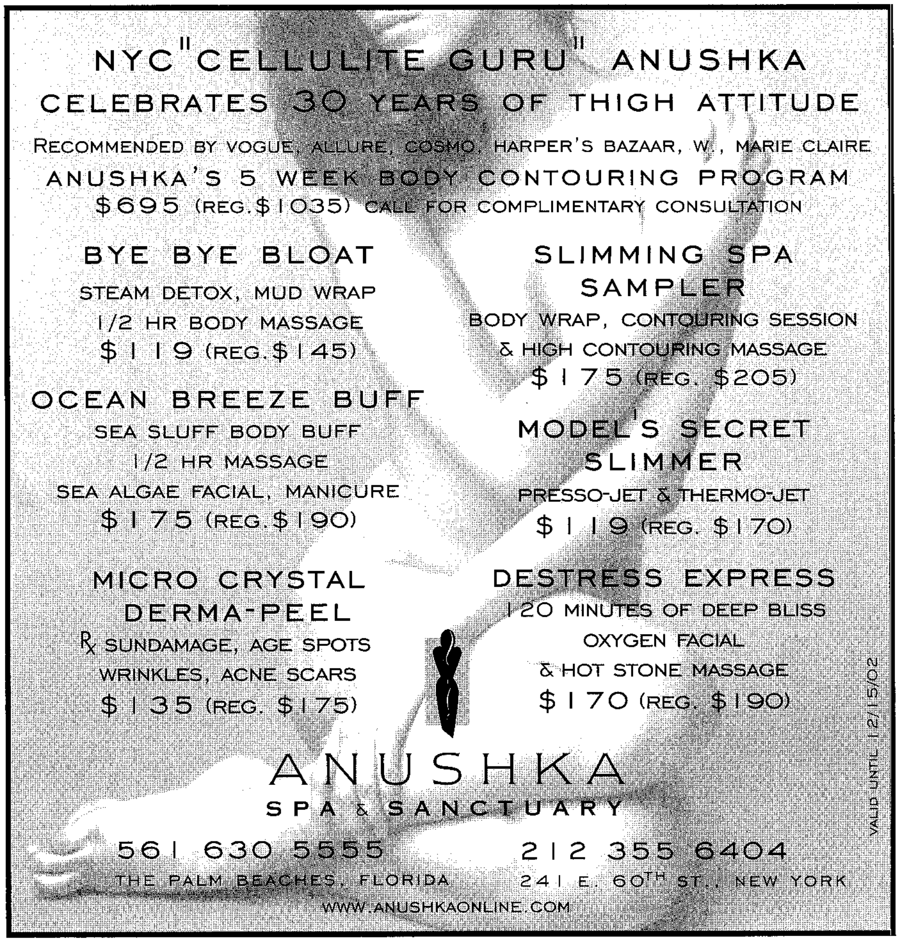
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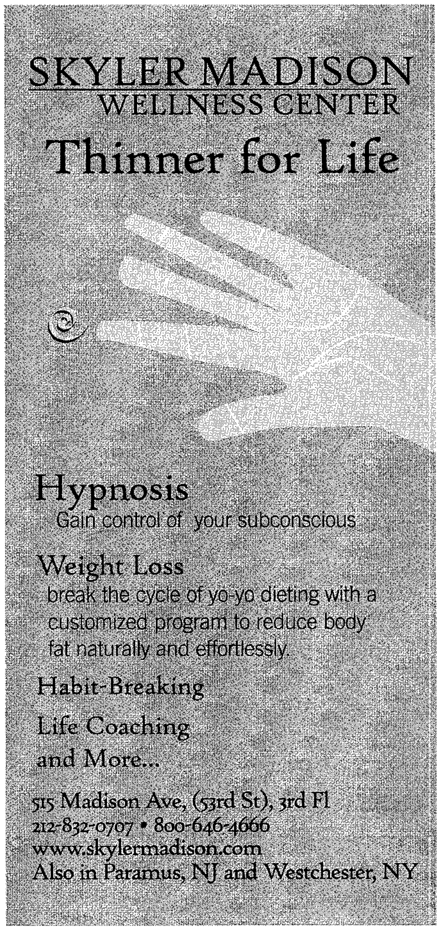
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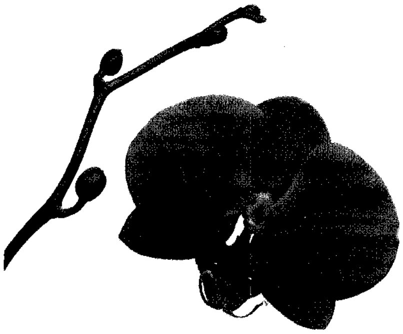
*Beyond* takes the day spa concept to a new dimension in a luxurious 4,000-square-foot facility on the campus of *Hackensack University Medical Center*. Because the spa is affiliated with the Center for Cosmetic Medicine, you can also have the services offered by dermatologists and plastic surgeons: collagen enhancements, Botox, a face lift, liposuction, sclerotherapy (leg vein removal) among them. Patients who come into the hospital for a physical exam or mammography can decompress with a soothing massage or body treatment at the spa. Family members visiting patients can enjoy a calming tea or healing elixir at the inviting tea garden while they wait.

You might also opt for a lunch-hour makeover, a power peel or a vitamin C facial. You can freshen your image with custom-blended makeup that matches your natural skin tone. In addition to complete nail and makeup services, you'll also find top skin-care lines for all ages, from teens to boomers. Gift certificates are available. The spa is open to the public. *20 Prospect Ave., Suite 902, Hackensack NJ, 201-996-4500; Center for Cosmetic Medicine, 201-996-5922; www.humed.net*

The only luxury spa and private fitness club in the city, the *Peninsula Spa*, sits atop the exclusive Peninsula Hotel, an aerie with views that rival the real reason you're here: the marvelous spa offerings. The stress-melting "Three Degrees of Relaxation" or the Epicurian Signature Facial are but two of the spa's unique pleasure-producing treatments. But it's not just about pampering here: fitness fiends find challenge in invigorating workouts, either with a personal trainer or in group sessions. Mind-body classes such as yoga and Pilates complement traditional fitness/dance classes such as jazz, tap and ballet. The swim set can enjoy non-impact aquatics classes in the gorgeous turquoise pool. A limited number of fitness club memberships remain; join before Jan. 31 and receive 15 percent off the initiation fee and three complimentary personal training sessions. Gift certificates are available for single treatments or a spa package. The spa is open to nonmembers. *700 Fifth Ave., 21st floor, 212-903-3910; www.peninsulaspa.com*

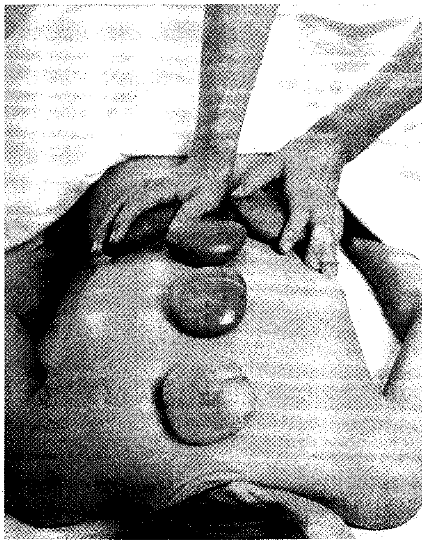
The ultimate holiday indulgence can be had at *Anushka™ Day Spa & Cellulite Clinic,* the East Side townhouse where celebrities and savvy New Yorkers go for slimming, toning and revitalizing. The spa's four-hour "Holiday Hottie" includes a luxuriating skin-silkening hot body buff followed by a hot lava stone massage. A steaming oxygen facial, a yummy lunch and the ultimate manicure for $241 (regularly $284) completes a day of beauty. If you need a quick fix to get into that little black party dress, run, don't walk to Anushka for her Model's Secret Slimmer™, which targets thighs, tummy and tush (now $119, regularly $170). When you've emerged glowing, share the health with a loved one with a gift certificate. If you're doing the Palm Beaches or Boca this holiday season, stop in for southern-style pampering at Anushka's Florida locations. *241 E. 60th St., 212-355-6404; www.anushkaonline.com*



Becoming one of the beautiful people requires only picking up the phone and making an appointment

A frequent fave with beauty editors, *Jeniette New York Day Spa* is the top choice for down-to-earth beauty without through-the roof prices. Though the waxing wizards here have de-fuzzed top models and celebrities, prices—and attitudes—at this downtown unisex spa are still in this hemisphere. Reshape your eyebrows for just $20, get the best Brazilian bikini wax (with or without a design) for $35 to $50, and enjoy a fab facial on Monday and Tuesday for $50. *58 E. 13th St., 212-529-1616; www.jeniette.com*

You've already heard about their scrumptious scrubs, fabulous facials. Now at *Oasis Day Spa*, you can get a wrap, a massage or put your best face forward with the new über skin product, Dermalogica Power Rich ($165) and the new Mineral Makeup line, Colorescience, designed to protect skin as well as cover it. Know a few good men? Oasis is standing by to pamper them. Other extras include styles at the affiliated Robert Stuart Salon and a take-home custom professional makeup bag for $35. *One Park Ave. and 108 E. 16th St., 212-254-7722; www.nydayspa.com.*



She has a facial (16) for nearly every year she's been in business (15). *Faina's European Day Spa* uses top European products in her facials,

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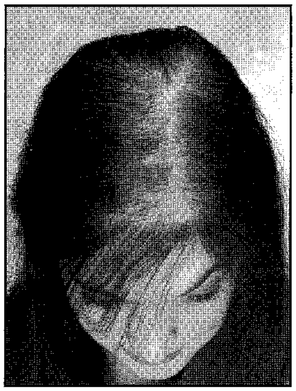

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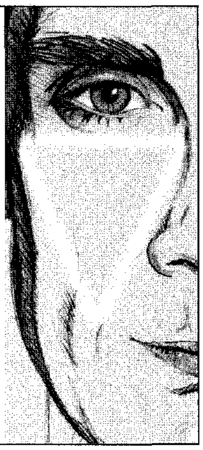

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Early signs of aging first appear in the central area of the face. The new MICROLIFT, a sophisticated surgical procedure perfected by Dr. Jacobs, rejuvenates the triangle between the inner and outer corners of the eye and the corner of the mouth. This procedure gently lifts fallen tissues to soften facial expression. Fat bags and eyelid creases are eliminated—lower eyelid skin is made smoother—cheekbones are enhanced—and nasal labial folds are softened.

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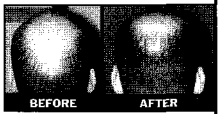

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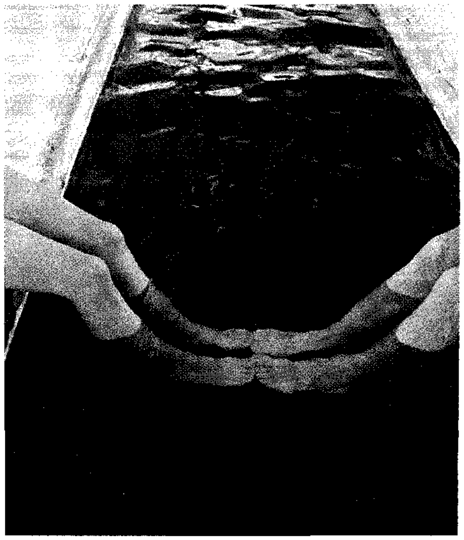

"Thinning hair can project an image that's older than your calendar years," says *LeMetric* founder Elline Surianello, herself a client of the salon. Surianello says she knows firsthand what a difference a good hair day makes, and she strives to accomplish the same for her clients.

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way you like," she says. "Many women tell me they live with it as if it were their own."
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"I like clients to be picky and demanding," says *Sequence* president Dino Dondiego, the inventor of Hair Blending®. "I want them to look at my before-and-after books and choose the best solution for their thinning hair." And more times than not, that solution is Hair Blending, which duplicates the natural growth pattern, introducing one human hair at a time. *1-888-BLEND-88;*
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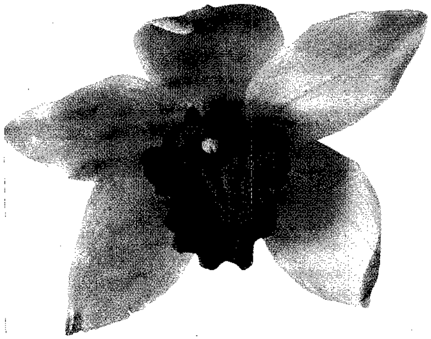
As a leading industry expert in women's hair replacement, Angelo David of the International Hair Salon is often consulted by some of the city's top stylists for one of the salon's many techniques for remedying fine or thinning hair. When clients come to the salon, they usually want a complete hair makeover because they're just not satisfied with the way they look—whether because of a bad cut or color or thinning hair. "They want to feel glamorous, to look good again," says Angelo David, adding, "When



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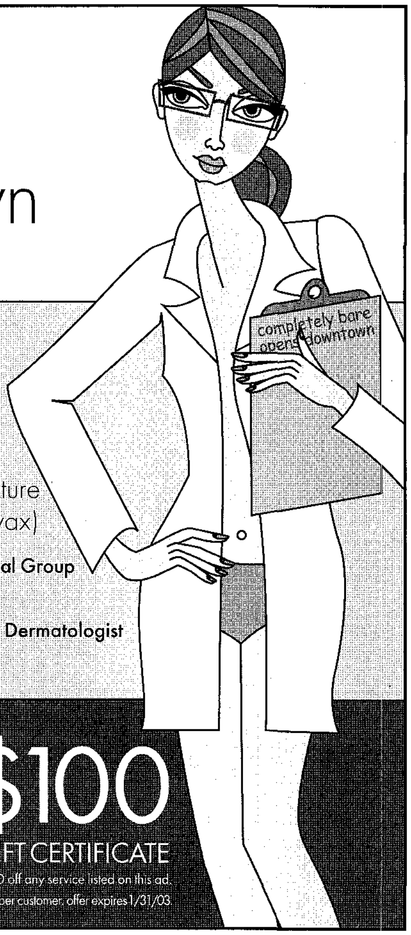

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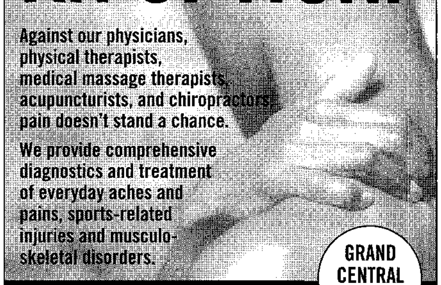

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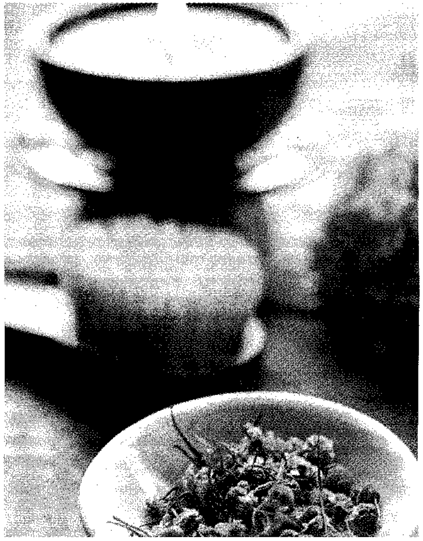
## ⁎ MAKE ME **OVER**

*Beyond the spa and the salon, there are long-term solutions and medical experts who can help you envision your made-over self.*



When the first signs of aging appear on the face, many patients choose the "microlift," pioneered by *Elliot W. Jacobs, M.D.* In contrast with an overall lift, this procedure targets specific areas of aging for both men and women. Patients can expect the lower eyelid skin to be smoother and smile lines softer. *815 Park Ave., 212-570-6080; www.plasticsurgeonnewyork.com*

When New York's elite contemplate cosmetic surgery, they turn to *Denise Thomas*, a consultant in the field for 25 years. Choosing a surgeon is a daunting task—and Thomas makes for an expert guide when you want to find the right doctor for your procedure. She'll address your questions and concerns and guide you expertly from the first consultation through surgery. *212-734-0233; www.denisethomas.com*

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# NEW THIS WEEK

**Adaptation**
See Rainer, page 60. (1 hr. 52 mins.; R) • Opens 12/6.

**Analyze That**
*Analyze This* sequel has mobster Paul Vitti (Robert De Niro) released from Sing Sing on one condition: that he remain in the custody of his psychotherapist, Ben Sobel (Billy Crystal). Directed by Harold Ramis; co-starring Lisa Kudrow. (See box.) (1 hr. 35 mins.; R) • Opens 12/6.

**Blackboards**
Oddly hypnotic, fairy-tale-like story of teachers wandering around Iranian Kurdistan with blackboards on their back, looking for pupils while trying to survive. Very symbolic, elliptical film will try some viewers, but there's no mistaking its originality and confidence. Directed by Samira Makhmalbaf, daughter of legendary Iranian director Mohsen Makhmalbaf (*Kandahar*). (1 hr. 25 mins.; NR) • Opens 12/6.

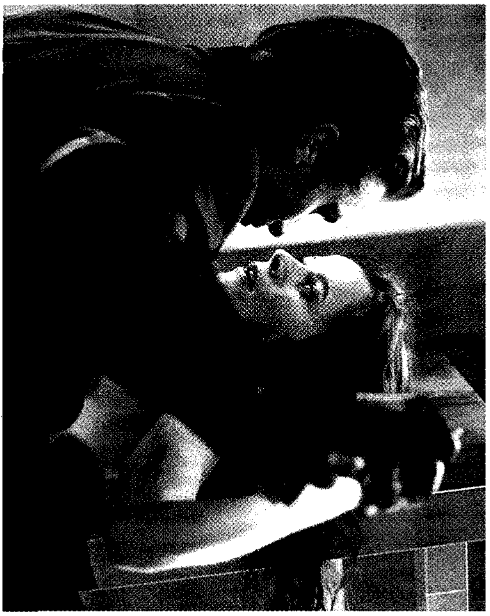
**Empire**
Cultures collide as a drug dealer from the South Bronx (John Leguizamo) goes into business with an investment banker (Peter Sarsgaard) and discovers the so-called straight world isn't much different from his own. Directorial debut of Franc. Reyes; with Denise Richards. (See box.) (1 hr. 38 mins.; R) • Opens 12/6.

**Equilibrium**
Christian Bale fights the power in writer Kurt (*The Thomas Crown Affair*) Wimmer's directorial debut; a sci-fi action film about a futuristic world where emotion has been outlawed by a government force-feeding its citizens stabilizing drugs. With Emily Watson and Taye Diggs. (1 hr. 47 mins.; R) • Opens 12/6.

**Massoud, the Afghan**
French documentarian Christophe de Ponfilly followed Afghan resistance hero Ahmed Shah Massoud numerous times, and offers a broad portrait of the man, seen while fighting both the Soviets and, later, the Taliban. But de Ponfilly's footage seems too abbreviated (and doting) to give much insight into Massoud. What we're left with are some indelible images of Afghanistan, and little else. (1 hr. 30 mins.; NR) • Opens 12/4.

REVIEWS BY BILGE EBIRI

FACE-OFF: Emily Watson meets Christian Bale in *Equilibrium*.



# Now Playing

**Adam Sandler's Eight Crazy Nights**
It's the perfect Adam Sandler vehicle—the man was *born* to be an animated character. His "Chanukah Song" may be the funniest holiday tune ever; here it becomes a feature-length film. Directorial debut of Seth Kearsley. (1 hr. 11 mins.; PG-13) • 1; 7; 12; 13; 14; 15; 29; 32; 39; 40; 41; 42; 47; 49; 53; 54; 56; 57; 58; 59; 61; 65; 67; 68; 69; 70; 72.

**Ararat**
Ambitious portrait of the Armenian genocide of the early twentieth century is less about history than its present-day resonance throughout the Armenian diaspora, focusing primarily on happenings around a modern-day film about the event. Often fascinating, but a less aloof style might have more emotional impact. Co-starring Charles Aznavour and Elias Koteas; directed by Atom Egoyan. (1 hr. 55 mins.; R) • 2; 30; 39; 60.

**★ Bloody Sunday**
Paul Greengrass's stunning movie is perhaps the best filmed dramatization of civil war since Gillo Pontecorvo's *Battle of Algiers*. It takes place in one day—January 30, 1972—when British soldiers shot dead thirteen unarmed civilians taking part in a civil-rights march. James Nesbitt gives an extraordinary performance as the Protestant pol who organizes the march and is broken by its consequences. (Rainer; 10/7/02) (1 hr. 50 mins.; R) • 4.

**★ Bowling for Columbine**
Michael Moore explores the culture of violence and guns in America. It's a film that needs to be seen. (2 hrs. 5 mins.; R) • 6; 12; 15; 36; 43.

**★ The Burning Wall**
Absorbing, unflinching look at dissent and repression in East Germany between 1949 and 1989 makes a strong case that much of the opposition in the former Soviet-bloc country came from those whose idealism was dashed by the grim reality of socialism. Impressively detailed film doesn't try to dumb anything down, making it a must for history buffs. (1 hr. 56 mins.; NR) • 5.

**★ Comedian**
This documentary by Christian Charles mostly follows Jerry Seinfeld around as he puts together a brand-new stand-up act. At its best, the film is a fascinating chronicle of how comics do their thing. (Rainer; 10/21/02) (1 hr. 19 mins.; NR) • 8; 18.

**Die Another Day**
Pierce Brosnan in another tour of duty as 007. Formulaic and fairly exciting, with the usual supply of Aston Martins and, in a nod to Ursula Andress in *Dr. No*, Halle Berry in a bikini. In this one, Bond gets tortured by the North Vietnamese and battles the usual billionaire who wants to control the world. (Rainer; 11/25/02) (2 hrs. 3 mins.; PG-13) • 1; 9; 11; 13; 14; 21; 22; 27; 29; 34; 37; 38; 40; 41; 42; 46; 48; 49; 50; 51; 52; 53; 54; 56; 57; 58; 59; 61; 63; 66; 67; 68; 69; 70; 71; 72.

**★ 8 Mile**
Curtis Hanson's movie starring Eminem as a Detroit hip-hop artist in 1995 is geared up to be an anthem for making the right choices in life, but luckily, its real subject is the euphoria that talent can bring. Eminem isn't a trained actor, but he holds the screen anyway. The script is uneven, but even the clichés about finding one's true voice have a pleasing, almost Depression-era innocence to them. At its best, the film is one of the year's sweetest joyrides. (Rainer; 11/4/02) (1 hr. 51 mins.; R) • 1; 9; 10; 13; 14; 21; 27; 29; 34; 37; 38; 40; 41; 42; 46; 47; 49; 53; 54; 56; 58; 59; 61; 66; 67; 68; 69; 70; 71; 72.

**8 Women**
Odd comedy-mystery-musical-melodrama about an extended family of women trapped in an estate after the man of the house has been murdered. Campy, clever idea eventually gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, and Emmanuelle Béart. (1 hr. 53 mins.; R) • 8.

**El Crimen del Padre Amaro**
A young priest (Gael García Bernal) has to face his passionate love for a girl (Ana Claudia Talancón) while also contending with the adultery, corruption, and drug dealing he sees among his fellow priests. A cause célèbre in Mexico (for obvious reasons), the melodramatic film suffers from bland direction and ridiculous plotting, despite some fine performances. (2 hrs.; R) • 2; 15; 17; 60.

**The Emperor's Club**
Kevin Kline plays an inspirational classics teacher who finds his usual charms powerless against a spoiled senator's son (Emile Hirsch). Kline does his best with a part requiring much talk but little insight, in a film with unfortunate resemblances to *Dead Poets Society*. Becomes simultaneously more ridiculous and more interesting in its final reel—but it's too little, too late. (1 hr. 45 mins.; PG-13) • 1; 7; 12; 13; 14; 15; 25; 26; 39; 53; 59; 67; 70.

**Étoiles: Dancers of the Paris Opera Ballet**
A portrait of what may be the world's greatest ballet company, focusing on the dancers' drive and technique as well as their isolation and anxiety. Ultimately too wide-reaching to really provide a true understanding of the dancers' mind-set, the lovingly shot film succeeds at capturing the excitement of performance. (1 hr. 40 mins.; NR) • 4.

**Extreme Ops**
Devon Sawa and Bridgette Wilson-Sampras are daredevil skiers forced to confront a Serbian terrorist after their film crew captures him on tape. Directed by Christian (*Joan of Arc*) Duguay. (1 hr. 33 mins.; PG-13) • 1; 7; 12; 13; 14; 15; 29; 32; 39; 40; 42; 47; 49; 50; 53; 55; 58; 59; 65; 70; 72.

**★ Far From Heaven**
Todd Haynes's movie is set in mid-fifties suburbia among the middle-class and stars Julianne Moore as a dutiful matron and Dennis Quaid as her sales-executive husband. The picture is an artful attempt to re-create the look and manner of a Douglas Sirk weepie while at the same time including issues of race and sex. Quaid's performance as a man incinerated with self-loathing is very strong, and Moore does a commendable job as the sacrificial caregiver—the woman left behind by her times. (Rainer; 11/4/02) (1 hr. 50 mins.; PG-13) • 2; 10; 28; 31; 36; 43; 46; 60; 72.

**★ Femme Fatale**
Brian De Palma's thriller stars Rebecca Romijn-Stamos as a predatory, pansexual thief. At its best, the film is voluptuously romantic, and the romance, as is often the case with De Palma, is with the filmmaking process itself. The film's subtext could be De Palma's Greatest Hits—there are numerous nods to *Mission: Impossible*, *Body Double*, *Dressed to Kill*, *The Fury*, and others—and yet it doesn't seem like a retread, perhaps because the filmmaking is so fresh. It's pure pleasure, De Palma-style: twisted, nasty, a vast glissando of amorali-

**Ground Rules** These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 82.**

PHOTOGRAPH BY RICHARD BLANSHARD.

ty. Antonio Banderas co-stars. (Rainer; 11/4/02) (1 hr. 52 mins.; R) • 15; 62.

**Frida**
Salma Hayek stars as the famous unibrowed Mexican artist who was married to Diego Rivera, played here by Alfred Molina. Hayek is a bundle of energy, but her torridness has few emotional levels. Director Julie Taymor pulls off some magical visual moments, especially when Kahlo's paintings are made to morph into live action, but most of her work is disappointingly conventional. (Rainer; 10/28/02) (2 hrs. 2 mins.; R) • 1; 2; 12; 14; 15; 25; 30; 39; 44; 46; 55; 72.

**Friday After Next**
Plotless Ice Cube comedy can't hold a candle to the original *Friday* but manages to sneak in a few tried-and-true gags during the inevitable climactic party sequence. (1 hr. 27 mins.; R) • 1; 7; 12; 13; 14; 15; 29; 38; 39; 40; 41; 42; 45; 48; 49; 52; 53; 56; 58; 59; 61; 65; 67; 70; 72.

**God Is Great, I'm Not**
A young model (Audrey Tautou) searching for meaning hooks up with a cagey, self-hating Jewish veterinarian (Edouard Baer) and becomes obsessed with his religion, much to his comic displeasure. Lighthearted, Woody Allen–esque romance. In French, with English subtitles. (1 hr. 35 mins.; NR) • 18.

**Half Past Dead**
Seal-shaped undercover agent Steven Seagal and criminal pal Ja Rule get sent to a refurbished Alcatraz, just as crazy mercenary Morris Chestnut takes the place hostage. Turgid mess of an action flick is sloppy and silly, even by Seagal's low, low standards. (1 hr. 39 mins.; PG-13) • 1; 9; 13; 15; 38; 40; 41; 42; 49; 53; 56; 58; 59; 65; 67; 70.

**Harry Potter and the Chamber of Secrets**
The next installment in the *Harry Potter* movie series is marginally better than the first outing—it's speedier and darker. But Chris Columbus, directing once again, is too literal-minded and unimaginative to bring out the entrancements in the J. K. Rowling material. The Rowling books remain greater visual experiences than the movies that are made from them. (Rainer; 11/11/02) (2 hrs. 40 mins.; PG) • 1; 9; 10; 13; 14; 16; 21; 29; 35; 38; 39; 40; 41; 42; 44; 45; 46; 48; 49; 50; 52; 53; 54; 56; 57; 58; 59; 61; 63; 65; 67; 68; 69; 70; 71; 72.

**★ Hell House**
A portrait of a Halloween "haunted house," created by a church organization in Texas, that's basically a chamber of horrors designed to warn children away from the sins on display—including abortion, drinking and driving, and rape. Mesmerizing, surprisingly touching documentary follows this elaborately organized annual effort through preparation, casting, and execution. (1 hr. 25 mins.; NR) • 4.

**★ Jackass: The Movie**
Actually, there *is* something viscerally entertaining about a guy pole vaulting into sewage, or letting a baby alligator bite his nipple. (1 hr. 27 mins.; R) • 1; 9; 32.

**Mostly Martha**
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 4; 8.

**My Big Fat Greek Wedding**
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 15; 27; 39; 59; 68; 72.

**Paid in Full**
A shy dry cleaner's assistant (Wood Harris) becomes a drug dealer in the eighties Harlem underworld. Based on a true story, but owing more to *GoodFellas*, convoluted crime flick offers lots of clichés and tough-guy posturing, with little insight. (1 hr. 33 mins.; R) • 23.

**★ Personal Velocity**
Three women reflect on their pasts at critical moments in their lives: An abused wife (Kyra Sedgwick) leaves her husband; an ambitious editor (Parker Posey) contends with an extramarital affair; a troubled girl (Fairuza Balk) helps a mysterious runaway. Ignore the verbose narration and the precious dialogue: The immediacy of director Rebecca Miller's visual style and the lovely performances make this worth watching. (1 hr. 26 mins.; R) • 2; 27.

**Power and Terror: Noam Chomsky in Our Times**
Talky documentary follows MIT professor and leftist icon Noam Chomsky around as he discusses the terrorism of the powerful in a post-9/11 world. For converts only. (1 hr. 14 mins.; NR) • 5.

**★ Punch-Drunk Love**
Paul Thomas Anderson's movie stars Adam Sandler as a dweeb in a fight with a phone-sex outfit and in love with a woman, played by Emily Watson, remarkably unconcerned with his baggage. Anderson wants us to see the fury coiled inside the mildness, but there's a lack of human conviction to this genuinely odd movie that keeps it from fully connecting with us. (Rainer; 10/14/02) (1 hr. 29 mins.; R) • 1; 9; 10; 15; 32; 39; 43; 62.

**★ The Quiet American**
Philip Noyce's movie of the celebrated Graham Greene novel set in Saigon in 1952 is a beautifully made and features Michael Caine in one of his very best performances. He plays a London *Times* reporter with a young mistress who befriends an American, played by Brendan Fraser, who turns out to be a CIA operative. Caine gives his character a deep and ruminative sorrow, and Fraser, although perhaps too callow for the role, is very good as the idealist whose adventurism causes many miseries. (Rainer; 11/25/02) (1 hr. 40 mins.; R) • 7; 15; 16.

**R-Xmas**
Sleaze auteur Abel Ferrara (*Bad Lieutenant*) delivers a sloppy but involving druggie variation on A Christmas Carol. A husband-and-wife drug-dealing team (Drea de Matteo and Lilo Brancato) confront their evil ways after he is nabbed by a kidnapper with a conscience. Makes no sense, but Ferrara's unique sense of style keeps it going. (1 hr. 23 mins.; R) • 4.

**★ Rabbit-Proof Fence**
Three young Aborigine girls, whisked away by the Australian government to be trained as housekeepers for white families, escape from internment and flee across the desert. Surprisingly poetic film, based on a true story, avoids the usual hysterics and presents an otherworldly portrait of human determination in a desperate, haunting landscape. Co-starring Everlyn Sampi, Tianna Sansbury, and Kenneth Branagh; directed by Phillip (*Patriot Games*; *The Quiet American*) Noyce. (1 hr. 35 mins.; PG) • 6; 24.

**Real Women Have Curves**
A young Hispanic girl (America Ferrera) goes to work with her bickering but loving mom (Lupe Ontiveros) in a garment factory, where her headstrong ways clash with the more traditional co-workers. Film tackles ethnicity, weight, and self-esteem issues with no subtlety, but Ferrera and Ontiveros are still a joy to watch. (1 hr. 25 mins.; PG-13) • 15; 36; 50; 60; 72.

**Red Dragon**
Prequel to *Silence of the Lambs* has FBI investigator Will Graham (Ed Norton) utilizing the services of Hannibal Lecter (Anthony Hopkins) to catch a killer (Ralph Fiennes). By-the-numbers thriller, neither operatically silly nor coldly austere, still manages its share of shocks. (2 hrs. 6 mins.; R) • 15.

**The Ring**
Naomi Watts stars in Gore Verbinski's remake of a Japanese horror film about a haunted videotape; its viewers wind up dead seven days after seeing the film. (1 hr. 55 mins.; PG-13) • 1; 9; 10; 13; 14; 21; 29; 37; 38; 40; 41; 42; 47; 49; 50; 53; 56; 58; 59; 66; 67; 69; 70.

**★ Roger Dodger**
The young writer-director Dylan Kidd's fascinating, uneven debut is about a cynical adman, played furiously well by Campbell Scott, who spends a long night's journey into day teaching his 16-year-old nephew, played equally well by Jesse Eisenberg, the ropes about the opposite sex. (Rainer; 10/28/02) (1 hr. 45 mins.; R) • 39.

**The Santa Clause 2**
Sequel to 1994 family hit has Tim Allen, now firmly established as Santa Claus, leaving the North Pole to look for a wife. Allen's usual charm and the glossy production values can't save the convoluted storyline, which feels like 60 people helped write it. (1 hr. 45 mins.; G) • 3; 15; 25; 38; 39; 40; 42; 47; 53; 54; 56; 58; 59; 64; 69; 70; 71; 72.

**Secretary**
James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. Spader enunciates every syllable as if speech itself were a form of S&M. Gyllenhaal has some fine, flukey moments when the bliss of self-degradation sends her sky-high. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 3; 62.

**Shanghai Ghetto**
Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • 62.

**Solaris**
George Clooney plays Chris Kelvin, a psychologist sent into outer space to investigate a ship that has lost contact with Earth. Remake of Andrei Tarkovsky's 1972 existentialist thriller. Directed by Steven (*Traffic*) Soderbergh; co-starring Natascha McElhone. (1 hr. 35 mins.; PG-13) • 1; 9; 10; 13; 14; 15; 20; 25; 27; 33; 35; 40; 50; 53; 56; 59; 65; 68; 69; 70; 72.

**★ Spirited Away**
A marvelously lyrical and disturbing animated feature from Japan about a 10-year-old girl's adventures in a

JAILHOUSE ROCK: Robert De Niro table-dances as mobster Paul Vitti in *Analyze That.*

Opening

## Sing! Sing!

Channeling his inner Vincent "the Chin" Gigante, Robert De Niro appears to flip his lid, belting out "I Feel Pretty" atop a prison table as the imprisoned Paul Vitti in **Analyze That,** Harold Ramis's sequel to his 1999 smash, *Analyze This.* However, Vitti's crazy-man routine only sends his situation hurtling from bad to worse—he's released from jail, but into the custody of psychotherapist Ben Sobel (Billy Crystal). But the plot here is beside the point—the fun is in watching the stars send up their pasts. Opens December 6.

PHOTOGRAPH BY PHILLIP V. CARUSO.

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Peter Travers, ROLLING STONE

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**Meryl Streep**
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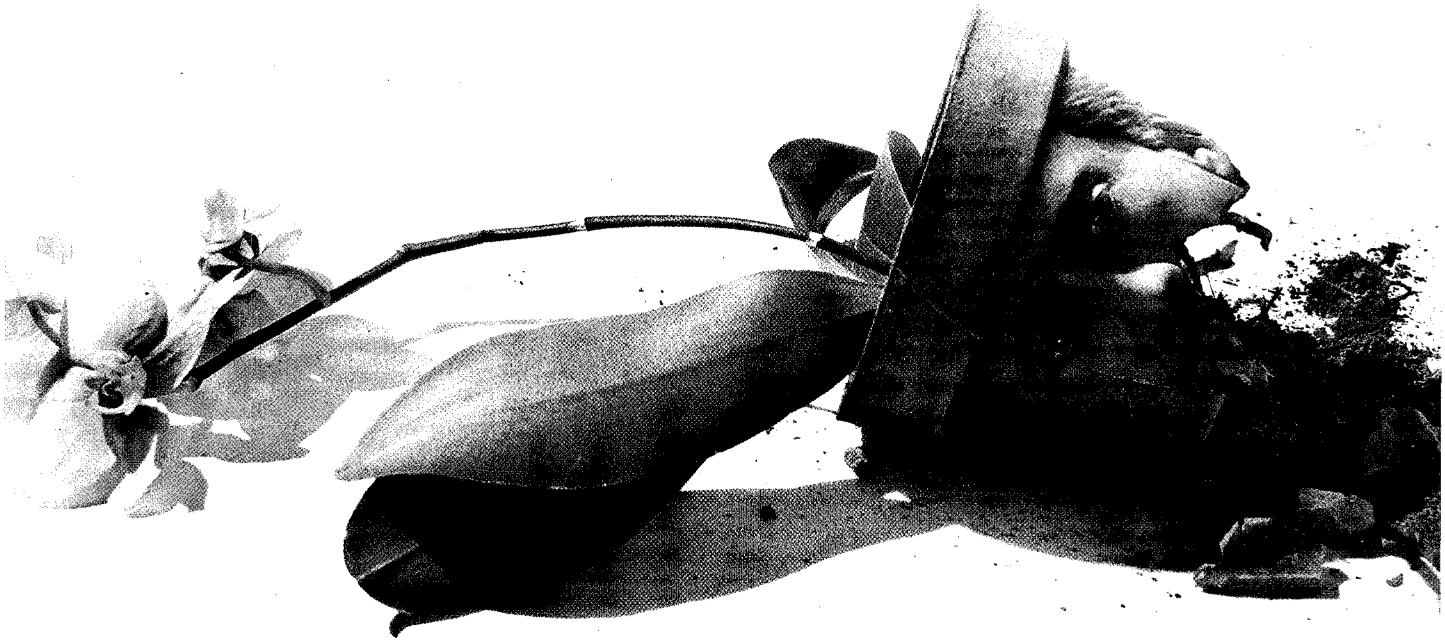

Directed by Spike Jonze
Screenplay by Charlie Kaufman and Donald Kaufman

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• DOLBY DIGITAL

fantasyland that owes much to Grimm and Lewis Carroll and yet is wholly the filmmaker's own. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 3.

**★ Standing in the Shadows of Motown**
Valuable but slightly uneven look at the unsung, underpaid session musicians, known as the Funk Brothers, who played on the early Motown hits. Incorporates interviews, flashbacks, and—most effectively—new performances featuring singers such as Joan Osborne and Ben Harper. (1 hr. 42 mins.; PG) • 3; 27.

**★ Talk to Her**
Pedro Almodóvar's movie affects some people very deeply, while others, like myself, find it to be high-grade kitsch. It's about two men, well played by Javier Camara and Dario Grandinetti, who each tend to their respective women who lie irreversibly comatose in a clinic. The women, one a ballet student (Leonor Watling) and the other a bullfighter (Rosario Flores), still manage to elicit feelings of love and tenderness from the men. (Rainer; 11/25/02) (1 hr. 56 mins.; R) • 6; 36.

**The Transporter**
Comic-book-style story gets comic-book-style treatment, with wacky stunts, giddily incongruous fight scenes, and ridiculous macho posturing. Doesn't make much sense, but who cares? (1 hr. 32 mins.; PG-13) • 15.

**Treasure Planet**
Disney updates Robert Louis Stevenson's *Treasure Island* into this futuristic tale of an unlucky young adventurer seeking a legendary stash of loot. Visually stunning film seems at times like an overearnest, expensive *Futurama* episode, but should keep kids reasonably entertained. Featuring voices of David Hyde Pierce, Emma Thompson, and Brian Murray. (1 hr. 36 mins.; PG) • 1; 3; 13; 14; 15; 16; 29; 37; 39; 40; 41; 42; 45; 46; 49; 50; 51; 52; 53; 54; 55; 56; 58; 59; 61; 63; 65; 68; 69; 70; 71; 72.

**★ The Trials of Henry Kissinger**
Powerfully muckraking. (Rainer; 9/23/02) (2 hrs. 7 mins.; NR) • 5.

**The Tuxedo**
Chan's legendary charisma can't save this dull mishmash of lazy action sequences. (1 hr. 35 mins.; PG-13) • 23.

**★ The Way Home**
A bratty young boy goes to live with his frail, mute grandmother in her remote shack. Predictably, his ignorance and attitude conflict with the way the poor old lady does things. It's a classic setup for sentimentality, and, sure enough, it works: Director Lee Jung-hyang expertly (and shamelessly) jerks every possible tear out of her viewers' ducts. (1 hr. 25 mins.; PG) • 60.

**Wes Craven Presents: They**
The director of *A Nightmare on Elm Street* returns to bad dreams, this time producing director Robert (*The Hitcher*) Harmon's scary movie about a haunted graduate student who discovers that bad dreams do come true. (1 hr. 30 mins.; PG-13) • 1; 9; 13; 14; 18; 21; 37; 38; 40; 42; 49; 50; 52; 53; 55; 58; 59; 69; 70; 72.

## Manhattan

### Below 14th Street

**1. Battery Park City Cinema**
102 North End Ave. (212-945-3418) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Extreme Ops; Frida; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; The Ring; Solaris; Treasure Planet; Wes Craven Presents: They

**2. CC Angelika Film Center**
18 W. Houston St. (212-995-2000) • Ararat; El Crimen del Padre Amaro; Far From Heaven; Frida; Personal Velocity

**3. CC Village East**
189 Second Ave. (212-529-6799) • My Big Fat Greek Wedding; The Santa Clause 2; Secretary; Spirited Away; Standing in the Shadows of Motown; Treasure Planet

**4. Cinema Village**
22 E. 12th St. (212-924-3363) • Bloody Sunday; Étoiles: Dancers of the Paris Opera Ballet; Hell House; Mostly Martha; R-Xmas (see also "Museums, Societies, Etc.")

**5. Film Forum**
209 W. Houston St. (212-727-8110) • The Burning Wall; Power and Terror: Noam Chomsky in Our Times; The Trials of Henry Kissinger

**6. Landmark Sunshine Cinema**
143 E. Houston St. (212-358-7709) • Bowling for Columbine; Rabbit-Proof Fence; Talk to Her (see also "Museums, Societies, Etc.")

**7. Loews Village**
66 Third Ave. (212-50-LOEWS#952) • Adam Sandler's Eight Crazy Nights; The Emperor's Club; Extreme Ops; Friday After Next; The Quiet American

**8. The Screening Room**
54 Varick St. (212-334-2100) • Comedian; 8 Women; Mostly Martha; Trembling Before G-d (see also "Museums, Societies, Etc.")

**9. UA Union Square**
13th St. and Broadway (212-253-2225) • Die Another Day; 8 Mile; Half Past Dead; Harry Potter and the Chamber of Secrets; Jackass: The Movie; Punch-Drunk Love; The Ring; Solaris; Wes Craven Presents: They

### 14th–41st Streets

**10. Clearview's Chelsea**
260 W. 23rd St. (212-777-FILM#597) • 8 Mile; Far From Heaven; Harry Potter and the Chamber of Secrets; Punch-Drunk Love; The Ring; Solaris

**11. Clearview's Chelsea West**
333 W. 23rd St. (212-777-FILM#614) • Die Another Day

**12. Loews 19th St. East**
890 Broadway, at 19th St. (212-50-LOEWS#858) • Adam Sandler's Eight Crazy Nights; Bowling for Columbine; The Emperor's Club; Extreme Ops; Frida; Friday After Next

**13. Loews 34th St. Theatre**
312 W. 34th St. (212-244-8850) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; Solaris; Treasure Planet; Wes Craven Presents: They

**14. Loews Kips Bay Theatre**
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Extreme Ops; Frida; Friday After Next; Harry Potter and the Chamber of Secrets; The Ring; Solaris; Treasure Planet; Wes Craven Presents: They

### 42nd–60th Streets

**15. AMC Empire 25 Theatres**
234 W. 42nd St. (212-398-3939) • Adam Sandler's Eight Crazy Nights; Bowling for Columbine; El Crimen del Padre Amaro; The Emperor's Club; Extreme Ops; Femme Fatale; Frida; Friday After Next; Half Past Dead; My Big Fat Greek Wedding; Punch-Drunk Love; The Quiet American; Real Women Have Curves; Red Dragon; The Santa Clause 2; Solaris; The Transporter; Treasure Planet

**16. CC Cinemas 1, 2, 3**
1001 Third Ave., at 60th St. (212-753-6022) • Harry Potter and the Chamber of Secrets; The Quiet American; Treasure Planet

**17. CC Eastside Playhouse**
919 Third Ave., nr. 55th St. (212-755-3020) • El Crimen del Padre Amaro

**18. CC Sutton**
205 E. 57th St. (212-759-1411) • Comedian; God Is Great, I'm Not; Wes Craven Presents: They

**19. Clearview's 59th Street East**
239 E. 59th St. (212-777-FILM#615) • Roger Dodger

**20. Clearview's Ziegfeld**
141 W. 54th St. (212-777-FILM#602) • Solaris

**21. Loews 42nd Street E Walk**
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets;

Spotlight

## Nuevo Latino Studio

"We're turning up the volume of Hollywood's Latin voice," says **John Leguizamo**, star of *Empire*, the first release from Arenas Entertainment, a new Hispanic film incubator and distributor. "We want to nurture homegrown talent and give Latin writers and directors a chance, not imitate or distill or make genre flicks, like that guy whose name rhymes with cappuccino"—he means Quentin Tarantino—"but portray what we saw growing up." Which means creating characters like *Empire*'s Victor Rosa, the drug dealer and father-to-be he plays in the film. "I did so much research for this part," Leguizamo, 38, says. "I talked to friends who had problems, and they connected me to people who helped them get those problems, and I went with the dealers through Alphabet City, through Queens, and discovered how business-savvy they are." The film was shot in the South Bronx, and Leguizamo collaborated closely with first-time director Franc. Reyes, sharing experience gleaned from his work with heavy hitters like Brian De Palma (*Carlito's Way*), Baz Luhrmann (*Moulin Rouge*), and Spike Lee (*Summer of Sam*). Leguizamo may be proud of the film, but he's prouder still of what it represents. "We're changing things, encouraging the Latin voice in America," he says. "I'd like to be the Latin Woody Allen or the Latin Spike Lee—create really great stories about the Latin people of New York." *Empire* opens December 6.

B.K.

KING OF NEW YORK: John Leguizamo rules Gotham as a South Bronx street dealer in *Empire*.

PHOTOGRAPH BY K. C. BAILEY/UNIVERSAL STUDIOS.

The Ring; Wes Craven Presents: They

**22. Loews Astor Plaza**
44th St. at Eighth Ave. (212-50-LOEWS#699) • Die Another Day

**23. Loews State**
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Barbershop; Paid in Full; The Tuxedo

**24. Paris Theatre**
4 W. 58th St. (212-688-3800) • Rabbit-Proof Fence

## 61st Street and Above, East Side

**25. CC 86th St. East**
210 E. 86th St. (212-777-FILM#763) • The Emperor's Club; Frida; The Santa Clause 2; Solaris

**26. Clearview's Beekman**
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Emperor's Club

**27. Clearview's First & 62nd St.**
400 E. 62nd St. (212-777-FILM#957) • Die Another Day; 8 Mile; My Big Fat Greek Wedding; Personal Velocity; Solaris; Standing in the Shadows of Motown

**28. Loews 72nd St. East**
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Far From Heaven

**29. Loews Orpheum 7**
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Extreme Ops; Friday After Next; Harry Potter and the Chamber of Secrets; The Ring; Treasure Planet

**30. New York Twin**
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Ararat; Frida

**31. UA East**
1629 First Ave., at 85th St. (212-249-5100) • Far From Heaven

**32. UA Gemini**
1210 Second Ave., at 64th St. (212-832-1670) • Adam Sandler's Eight Crazy Nights; Extreme Ops; Jackass: The Movie; Punch-Drunk Love

## 61st Street and Above, West Side

**33. Clearview's 62nd and Broadway**
1871 Broadway, at 62nd St. (212-777-FILM#864) • Solaris

**34. Clearview's Metro Cinema**
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Die Another Day; 8 Mile

**35. Clearview's Olympia**
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Harry Potter and the Chamber of Secrets; Solaris

**36. Lincoln Plaza Cinemas**
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Bowling for Columbine; Far From Heaven; Real Women Have Curves; Talk to Her

**37. Loews 84th Street**
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Die Another Day; 8 Mile; The Ring; Treasure Planet; Wes Craven Presents: They

**38. Magic Johnson Harlem USA**
300 W. 125th St. (212-665-8733) • Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Wes Craven Presents: They

**39. Sony Lincoln Square**
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Adam Sandler's Eight Crazy Nights; Ararat; The Emperor's Club; Extreme Ops; Frida; Friday After Next; Harry Potter and the Chamber of Secrets; My Big Fat Greek Wedding; Punch-Drunk Love; Roger Dodger; The Santa Clause 2; Treasure Planet

## Bronx

**40. Bay Plaza**
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Solaris; Treasure Planet; Wes Craven Presents: They

**41. Concourse Plaza**
214 E. 161st St. (718-588-8800) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Friday After Next; Half

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Past Dead; Harry Potter and the Chamber of Secrets; The Ring; Treasure Planet

**42. Whitestone**
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Treasure Planet; Wes Craven Presents: They

## Brooklyn

**43. BAM Rose Cinemas**
30 Lafayette Ave. (718-623-2770) • Bowling for Columbine; Far From Heaven; Punch-Drunk Love (see also "Museums, Societies, Etc.")

**44. Brooklyn Heights Pavilion**
70 Henry St. (718-369-0838) • Frida; Harry Potter and the Chamber of Secrets

**45. Canarsie**
9310 Ave. L, at E. 93rd St. (718-251-0700) • Friday After Next; Harry Potter and the Chamber of Secrets; Treasure Planet

**46. Cobble Hill Cinema**
265 Court St. (718-596-9113) • Die Another Day; 8 Mile; Far From Heaven; Frida; Harry Potter and the Chamber of Secrets; Treasure Planet

**47. Court Street 14**
106 Court St. (718-246-7469) • Adam Sandler's Eight Crazy Nights; 8 Mile; Extreme Ops; The Ring; The Santa Clause 2

**48. Kent Triplex**
Coney Island Ave. at Ave. H (718-338-3371) • Die Another Day; Friday After Next; Harry Potter and the Chamber of Secrets

**49. Linden Boulevard Multiplex**
Linden Blvd. and Eldert Lane (718-277-0303) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; Treasure Planet; Wes Craven Presents: They

**50. Pavilion**
188 Prospect Park West (718-369-0838) • Die Another Day; Extreme Ops; Harry Potter and the Chamber of Secrets; Real Women Have Curves; The Ring; Solaris; Treasure Planet;

**51. Pavilion Flatbush**
314 Flatbush Ave. (718-596-7070) • Die Another Day; Treasure Planet

**52. Ridgewood**
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Die Another Day; Friday After Next; Harry Potter and the Chamber of Secrets; Treasure Planet; Wes Craven Presents: They

**53. UA Movies at Sheepshead Bay**
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Solaris; Treasure Planet; Wes Craven Presents: They

## Queens

**54. Centre Sunnyside**
42-17 Queens Blvd. (718-361-6869) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; The Santa Clause 2; Treasure Planet

**55. Cinemart**
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Extreme Ops; Frida; Treasure Planet; Wes Craven Presents: They

**56. College Point Multiplex**
28-55 Ulmer St., Whitestone (718-886-4900) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Solaris; Treasure Planet

**57. Jackson Triplex**
82nd St. at Roosevelt Ave. (718-478-6777) • Adam San-

Chamber of Secrets

**58. Jamaica Multiplex Cinema**
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Treasure Planet; Wes Craven Presents: They

**59. Kaufman Astoria Cinema**
38th St. at 35th Ave. (718-786-2020) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; My Big Fat Greek Wedding; The Ring; The Santa Clause 2; Solaris; Treasure Planet; Wes Craven Presents: They

**60. Kew Gardens Cinemas**
81-05 Lefferts Blvd. (718-441-9835) • Ararat; El Crimen del Padre Amaro; Far From Heaven; Real Women Have Curves; The Way Home

**61. Main Street Cinemas**
72-66 Main St. (718-263-4828) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Friday After Next; Harry Potter and the Chamber of Secrets; Treasure Planet

**62. North Shore Towers**
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Femme Fatale; Punch-Drunk Love; Secretary; Shanghai Ghetto

**63. Plaza**
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Die Another Day; Harry Potter and the Chamber of Secrets; Treasure Planet

**64. UA Brandon Cinema**
70-20 Austin St., Forest Hills (718-544-1020) • The Santa Clause 2

**65. UA Crossbay II**
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Adam Sandler's Eight Crazy Nights; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; Solaris; Treasure Planet

**66. UA Crossbay III**
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Die Another Day; 8 Mile; The Ring

**67. UA Midway**
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring

**68. UA Movieworld**
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; My Big Fat Greek Wedding; Solaris; Treasure Planet

## Staten Island

**69. Atrium**
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Solaris; Treasure Planet; Wes Craven Presents: They

**70. Staten Island Stadium 16**
2474 Forest Ave. (718-273-4200) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; The Emperor's Club; Extreme Ops; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2; Solaris; Treasure Planet; Wes Craven Presents: They

**71. UA Hylan Plaza**
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; The Santa Clause 2; Treasure Planet

**72. UA Movies at Staten Island**
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Adam Sandler's Eight Crazy Nights; Die Another Day; 8 Mile; Extreme Ops; Far From Heaven; Frida; Friday After Next; Harry Potter and the Chamber of Secrets; My Big Fat Greek Wedding; Real Women Have Curves; The Santa Clause 2; Solaris; Treasure Planet; Wes Craven Presents: They

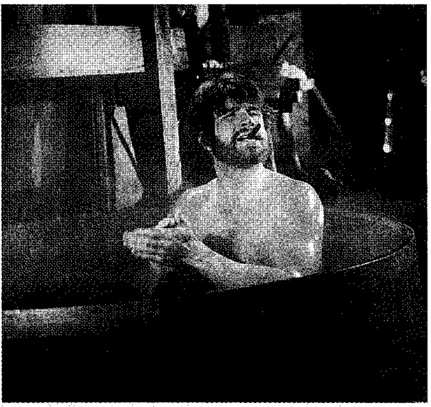
## Museums, Societies, Etc.

**73. American Museum of the Moving Image**
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Di-

Festival

## How Festive

'Tis the season to be jolly—in no small part because the formulaic "event" films that surround the holidays will be supplemented this year by four smart film festivals. Altogether, they'll show nearly 100 classic pictures that span 50 years, and the world. (See "Museums, Societies, Etc.")


WHERE'S THE SHAMPOO? *McCabe and Mrs. Miller,* with Warren Beatty, will screen at Film Forum's "Altman's 70s."

| The Flicks | The Mix | The Picks |
|---|---|---|
| **Altman's 70s**<br>Film Forum<br>209 West Houston Street<br>December 6–19 | Fourteen films by one of America's great directors, drawn from his most significant, and busiest, decade. | Warren Beatty in *McCabe and Mrs. Miller;* Shelley Duvall's debut in *Brewster McCloud;* and *Nashville*, Altman's gem. |
| **Kevin Kline:<br>Salute to an Actor**<br>The Screening Room<br>54 Varick Street<br>December 6–12 | Nine wildly different films from the notoriously selective New York actor, who won two Tonys before ever appearing onscreen. | *Sophie's Choice,* opposite an Oscar-winning Meryl Streep; *A Fish Called Wanda,* where Kline got big laughs; Ang Lee's *The Ice Storm.* |
| **Positif Champions**<br>MoMA Film at the Gramercy Theatre<br>127 East 23rd Street<br>December 5–January 30 | Fifty films praised by the influential magazine *Positif,* Southern France's response to *Cahiers du Cinema.* | Directors like John Huston, Leonard Kastle, Roman Polanski; *The Errand Boy* and *The Ladies' Man,* both introduced by their star, Jerry Lewis. |
| **Dutch Treats 2002:<br>New Films From Holland**<br>The Quad Cinema<br>34 West 13th Street<br>December 6–12 | Ten recent films from the Netherlands, five of which are directed by women, and none of which fall in the same genre. | *The Stoneraft,* a fantastical road movie by George (*The Vanishing*) Sluizer; *Zus & Zo,* the 2002 Dutch entry for Best Foreign Language Oscar; and *Amnesia,* a thriller about identical twins. |

PHOTOGRAPH COURTESY OF FILM FORUM.

rected by Martin Scorsese." 12/7: *The Last Temptation of Christ* (1988); *New York Stories* (1988). 12/8: *GoodFellas* (1990); *The Age of Innocence* (1993). 12/14: *Kundun* (1997); *Bringing Out the Dead* (1999). 12/15: *Casino* (1995). "Pinewood Dialogue Preview Screenings." 12/7: *Drumline* (2002). (Discussion with director Charles Stone III.) 12/10: *About Schmidt* (2002). (Discussion with screenwriter Jim Taylor.) 12/15: *Narc* (2002). (Discussion with writer-director Joe Carnahan, and stars Jason Patric and Ray Liotta.)

**74. Ames Auditorium**
111 E. 59th St. (Lighthouse International Building; 888-778-7575); $50 subscription fee for entire series. • "Monday Nights With Oscar." 12/9: *Hamlet* (1948). 1/13: *Gigi* (1958). 2/10: *Oliver* (1968). 3/10: *The Deer Hunter* (1978). 4/14: *Rain Man* (1988). 4/28: *Shakespeare in Love* (1998).

**75. BAM Rose Cinemas**
30 Lafayette Ave., Brooklyn (718-636-4100); $9. • "Two Masters of Russian Film: Dovzhenko and Tarkovsky." 12/5: *Earth* (1930). 12/10: *Arsenal* (1929). 12/12: *Ivan* (1932).

**76. Columbia University**
East Central European Center; American Hungarian Library. 420 W. 118th St., at Amsterdam Ave. (212-750-4450); free. • "Hungarian Cultural Center Presents." 12/10: *A Very Moral Night* (1977).

**77. Film Forum**
209 W. Houston St. (212-727-8110); $9.75. • "Altman's 70s." 12/6-12/7: *Images* (1972). 12/8: *Nashville* (1975). 12/9: *H.E.A.L.T.H.* (1979); *A Perfect Couple* (1979). 12/10: *Three Women* (1977). 12/11-12/12: *The Long Goodbye* (1973); *M*A*S*H* (1970).

**78. Film Society of Lincoln Center**
65 W. 65th St., plaza level (212-875-5600); $9. • "Demons at High Noon: The Movie World of Alex De La Iglesia and Spanish Cinema Now." 12/6: *X* (2002); *El Caballero Don Quijote* (2002); *Intact* (2001). 12/7: *Salomé* (2002); *800 Bullets* (2002). 12/8: *La Comunidad* (2000). 12/9: *Rancor* (2002); *Octavia* (2002). 12/11: *Mutant Action* (1992); *Day of the Beast* (1995).

**79. Landmark Sunshine Cinema**
143 E. Houston St. (212-358-0576); $10. • "Midnight Movies." 12/6-12/7: *Star Trek II: The Wrath of Khan* (1982).

**80. Makor**
35 W. 67th St. (212-601-1000); $9. • 12/8: *The Wormhole* (2002). 12/10-12/12: *The Trials of Henry Kissinger* (2002).

**81. MoMA Film at the Gramercy Theatre**
127 E. 23rd St. (212-777-4900); $12. • "Positif Champions: 50 Years of Cinema." 12/5: *The African Queen* (1951); *Almost Peaceful* (2002); *The Honeymoon Killers* (1971). 12/6: *The Errand Boy* (1961); *The Ladies Man* (1961). 12/7: *Boxcar Bertha* (1972); *Fear of Fear* (1975); *City of Sadness* (1989). 12/9: *Kiss Me Deadly* (1955). 12/12: *Fargo* (1996); *Hiroshima, Mon Amour* (1959); *Cleo from 5 to 7* (1962); *Van Gogh* (1991).

**82. Quad Cinema**
34 W. 13th St. (1212-255-2243); $9. • "Dutch Treats 2002: New Films from Holland." 12/6: *Zus & Zo* (2001); *Sleeping Rough* (2002); *Drift* (2001); *Amnesia* (2001). 12/7: *Stoneraft* (2002). 12/8: *First Kill* (2001); *Qui Vive* (2002); *The Discovery of Heaven* (2002); *Iles Flottantes* (2001). 12/9: *Drift* (2001); *Stoneraft* (2002); *Qui Vive* (2002); *The Discovery of Heaven* (2002). 12/10: *Sleeping Rough* (2002); *First Kill* (2001). 12/11: *Fatal Reaction: Moscow* (2000); *Drift* (2001); *Zus & Zo* (2001). 12/12: *Sleeping Rough* (2002); *Qui Vive* (2002); *Iles Flottantes* (2001).

**83. Scandinavia House**
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "Nordic Directors' Series: Directors From the Edge." (Iceland; Fridrik Fridriksson). 12/4: *Falcons* (2002). 12/5: *Cold Fever* (1994). 12/6: *Angels of the Universe* (2000). 12/11: *Children of Nature* (1991).

**84. Symphony Space/The Leonard Nimoy Thalia**
2537 Broadway, at 95th St. (212-864-5400); $9. • "New Cinema Novo: Recent Brazilian Cinema." 12/7-12/8: *Lua Cambará* (2002); *Limite* (1931); *At the Edge of the Earth* (2001). 12/8: *The Old Soldier's Ballad* (2002).

**85. The Screening Room**
54 Varick St. (212-334-2100); $9.50. • "Kevin Kline: Salute to an Actor." 12/6: *The Big Chill* (1983). 12/7: *A Fish Called Wanda* (1988); *Silverado* (1985). 12/9: *Soapdish* (1991). 12/10: *Hamlet* (1990). 12/11: *Dave* (1993). 12/12: *The Ice Storm* (1997).

**86. YWCA Cine-Club**
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Cinema of Robert Bresson." 12/7-12/8: *Lancelot of the Lake* (1947).

I SPY **Robert De Niro** has signed on to direct **Leonardo DiCaprio** (who'll be all over theaters next month, appearing in both *Catch Me If You Can* and *Gangs of New York*) in *The Good Shepherd*, for Universal Pictures. The drama will span the history of the CIA, focusing on the intelligence organization's founding father, James Wilson (DiCaprio). De Niro himself will take a role, as well as producing via his own Tribeca Productions. No start date is yet set.

HAVANA BOOM Veteran actor **Andy Garcia** has been busy assembling an all-star cast—including **Dustin Hoffman**, **Robert Duvall**, **Benicio Del Toro**, **Javier Bardem**, and **Benjamin Bratt**—for a film about a Havana nightclub owner and his family as they suffer through the Castro revolution. Garcia (who will appear in a slew of films in 2003, including Lions Gate's almost equally star-studded *Confidence*) will make his directorial debut on the film. He is rumored to have been working on the idea for nearly a decade, and will produce via his own company, CineSon.

MURDER, SHE WROTE **Angelina Jolie**, who last appeared in the largely unnoticed *Life or Something Like It*, has signed to star opposite **Ethan Hawke** (who's in negotiations) in *Taking Lives*, in which she'll play an FBI profiler on the trail of a serial killer (Hawke) who assumes the identities of the people he kills. **D. J. Caruso** (*The Salton Sea*) is in talks to direct from a script based on **Michael Pye**'s novel of the same title. Village Roadshow produces with Warner Bros.

LIFE'S A CIRCUS According to the *Hollywood Reporter*, **Meryl Streep**, **Ewan McGregor**, and **Claire Danes** have all signed on to star in *Flora Plum*, a Depression-era story to be directed by **Jodie Foster**. The film, which was previously rumored to star **Russell Crowe**, chronicles the romance between a circus performer (McGregor) and the young woman (Danes) with whom he falls in love. Focus Features will distribute; production is scheduled for late next year.

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| PIONEER | 50" | $16,000 | $6,950 |
| LG | 60" | $20,000 | $8,950 |
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Edited by Ada Calhoun

## Broadway

### Previews and Openings

**Dance of the Vampires**
Michael Crawford, the original Phantom of the Opera, stars as Count Von Krolock, a nineteenth-century vampire who tries to win the soul and body of a beautiful young woman. $25–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 12/9 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

**Dinner at Eight**
High-society New Yorkers behave badly to highly comic effect in George S. Kaufman's and Edna Ferber's 1932 dinner-party play. $55–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/19 opening. • Vivian Beaumont Theater, Lincoln Center (212-239-6200).

**Imaginary Friends**
Swoosie Kurtz and Cherry Jones star in Nora Ephron's play about the vicious rivalry between writers Lillian Hellman and Mary McCarthy. $55–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 12/12 opening. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

**La Bohème**
Baz Luhrmann's much-anticipated production of Puccini's opera, with three principal casts performing in rotation. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/8 opening. • Broadway Theatre, 1681 Broadway, at 52nd St. (212-239-6200).

**Man of La Mancha**
Tony winner Brian Stokes Mitchell plays the windmill-chaser in this new production of the 1965 musical. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/5 opening. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

**Medea**
Fiona Shaw stars as the infanticidal Euripides heroine for a limited Broadway run. $60–$80. Mon.–Sat. at 8, Sat. at 2. In previews starting 12/4 for a 12/10 opening. Through 2/22. (See box.) • Brooks Atkinson Theatre, 256 W. 47th St. (211-307-4100).

**Our Town**
Direct from the Westport Country Playhouse, Thornton Wilder's play about 1903 Grover's Corners, New Hampshire, arrives on Broadway, starring Paul Newman in his first stint there since 1964. $75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/4 opening. Through 1/26. (See box.) • Booth Theatre, 222 W. 45th St. (212-239-6200).

**Tartuffe**
Joe Dowling directs Molière's farce in a Roundabout Theatre Company production. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews starting 12/6 for a 1/9 opening. Through 2/16. (See box.) • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

### Now Playing

**Aida**
Disney's epic musical about the Nubian princess Aida (now played by Simone) and the Egyptian prince who captures her, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

**Beauty and the Beast**
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. Jamie-Lynn Sigler of *The Sopranos* is Belle. $25–$95. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

**★ Cabaret**
Sam Mendes's 1998 Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

**★ Chicago**
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now Billy Zane of *Titanic*) and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

**Flower Drum Song**
Despite David Henry Hwang's p.c. new book, there are still plenty of clichés in this updated production of the Rodgers and Hammerstein musical about a Chinese nightclub in San Francisco. But the razzmatazz remains, too, and most of the songs, even wrenched out of context, are not without charm. (Simon; 10/28/02) $65–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

**★ 42nd Street**
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. Now Kate Levering is back, too, as the lead. (Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

**★ Frankie and Johnny in the Clair de Lune**
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

**The Goat, or Who Is Sylvia?**
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/15. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

**The Graduate**
Lorraine Bracco (*The Sopranos*) now stars as Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

**★ Hairspray**
This exuberant new musical based on John Waters's 1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

**★ Hollywood Arms**
Hal Prince directs this thoroughly endearing new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood Hills. (Simon; 11/11/02) $20–$80. Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theater, 138 W. 48th St. (212-239-6200).

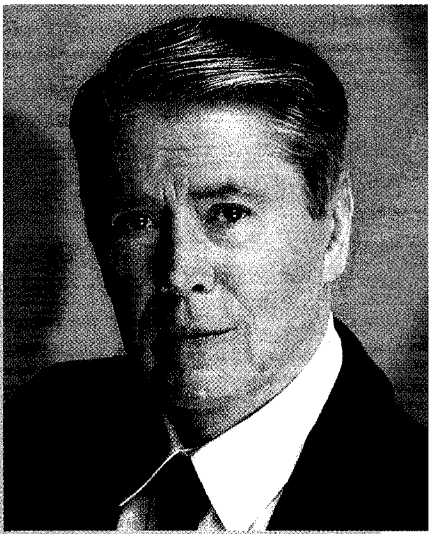
**Into the Woods**
Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

**Les Misérables**
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." The show, which is in its seventeenth year, is due to close in

### Previews

## Trading Places

"It's the darkest possible comedy," says Brian Bedford of Molière's **Tartuffe**, which starts previews December 6 at the Roundabout's American Airlines Theatre. "Plus, Molière's psychological insights are really *damn* interesting." Bedford is no stranger to Molière; he's played the charlatan Tartuffe in many productions past, but this is his first stab at the sanctimonious prig Orgon. It doesn't sound like he much misses his old part. "You know, Molière himself played Orgon," says Bedford, "and now I see why. Orgon is immensely complex, mysterious, and tortured. Middle-aged and newly married, he gets totally obsessed with another man." Much as the playwright himself is reported to have done—Molière's ex-wife said their marriage failed when her husband met a man called "Le Baron." (See "Broadway: Previews and Openings.")


ORGONIC MATTER: Brian Bedford stars in *Tartuffe*.

March. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

**☆ The Lion King**
Based on the popular Disney movie, this inventive production, which won a slew of 1998 Tony awards, is wrought with joyful mastery by experimental director Julie Taymor. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

**Mamma Mia!**
Nostalgic for the disco era? This musical about a young bride-to-be and her single mother, scored with 22 Abba tunes, will take you back. $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

**★ Metamorphoses**
Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

**Movin' Out**
A new musical conceived, choreographed, and directed by Twyla Tharp and based on songs by Billy Joel. The dancers are on target and the second act is at moments quite good, but overall, the show fails to tell a story. (Simon; 10/28/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

**★ Oklahoma!**
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

**The Phantom of the Opera**
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, is one of the longest-running shows in Broadway history. And that famous chandelier keeps on falling. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

**★ The Producers**
There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the "surefire flop" *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

**★ Proof**
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/5. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

**★ Rent**
This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

**★ Russell Simmons' Def Poetry Jam on Broadway**
In an act of faith in spoken word's appeal, Russell Simmons conceived this night of performance poetry, and it's paying off. A D.J. and nine vibrant young slam poets have brought political activism, hip-hop, and a whole new audience to Broadway. $25–$65. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

**Say Goodnight Gracie**
Before he can join Gracie in the afterlife, George Burns (Frank Gorshin) must give one final performance. The show combines a nostalgic sashay down memory lane with a greatest-hits jokebook, but you'll be glad Burns finally passes the test and makes it to heaven. (Simon; 10/28/02) $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

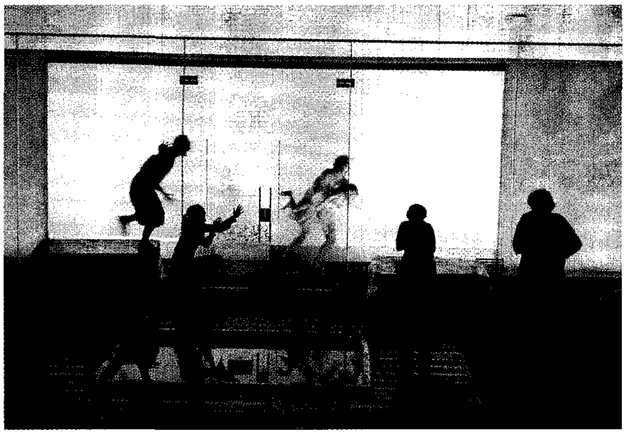
**★ Thoroughly Modern Millie**
Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon; 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

**Urinetown**
A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

# She's the Jealous Type

That sure was fast. After a lauded run at the BAM Next Wave Festival in October, Euripides' *Medea* is, as of December 4, in previews on Broadway. "But of course, it doesn't seem very quick to me," says the show's star, Fiona Shaw, laughing, "because I don't do anything else. I've put my tennis career on hold, as it were." Now that she's performed the show in London, Brooklyn, Boston, California, and the Brooks Atkinson, has immersion in the character changed Shaw? "The role gets nearer and nearer to me," she says. "When that happens, you begin to hear the very still, quiet voice of a normal person in the middle of it. You begin to hear the writer's voice, and it's a very compassionate one in this case. I find Medea very gentle." But she *kills her children*. "Every self-destructive event has a story. In tragedy, you reel at the events and try to understand what's happened. And that process . . . it makes you more civilized." (See "Broadway: "Previews and Openings.")

RUNAWAY HIT: *Medea* moves to Broadway, starring Fiona Shaw.



**Ground Rules** Except where noted, Broadway shows begin at 8 and are dark Monday. Capsule reviews are drawn from columns by John Simon and Jeremy Gerard, where noted; others are by Ada Calhoun. Stars (★) indicate our editors' and critics' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

## Off Broadway

### Previews and Openings

**Adult Entertainment**
Danny Aiello and Jeannie Berlin star in this new Elaine May comedy about six members of the porn industry who decide to go freelance. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/11 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

**Antigone**
Mac Wellman's episodic, linguistically complex adaptation of the Greek tragedy, staged by Big Dance Theater. $32. Thurs.–Sat. at 7, Sun. at 2. Opens 12/5. Through 12/22. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077).

**Class Mothers '68**
Tony winner Priscilla Lopez (*A Chorus Line*) stars in Eric H. Weinberger's new comedy as six different mothers who arrange a musical tribute to their teenage children. $45. Schedule varies; call for details. In previews for a 12/9 opening. Through 2/9. • Clurman Theatre at Theatre Row, 410 W. 42nd St. (212-279-4200).

**Gone Home**
This drama about a writer having problems with his family marks the New York debut of playwright John Corwin. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 12/17 opening. Through 1/26. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

**Hank Williams: Lost Highway**
Randal Myler (*Love, Janis*) directs this new bio-musical of the country star (played by Jason Petty). It follows his career from Alabama honkytonks to stardom to his death 50 years ago. $40–$45. Mon. and Tues. at 7, Wed.–Fri. at 8, Sun. at 7. In previews starting 12/9 for a 12/19 opening. Through 1/19. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

**It's Beginning to Look a Lot Like Murder!**
The lighting director is the real star of this murder-mystery comedy, which Texan company Pegasus will stage *in living black and white*. $45. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 12/6 opening. • DR2, 103 E. 15th St. (212-239-6200).

**The Mercy Seat**
Neil LaBute's new two-person drama, set on September 12, 2001, stars Sigourney Weaver and Liev Schreiber as an older woman–younger man couple at a crossroads in their relationship. $50. Schedule

PHOTOGRAPH BY NEIL LIBBERT.

varies; call for details. In previews for a 12/18 opening. Through 1/12. • Acorn Theatre, 410 W. 42nd St. (212-279-4200).

**Rapt**
World premiere of Roland Tec's new play about a highly motivated global-communications human-resources administrator. $15. Thurs.–Mon. at 8. In previews for a 12/8 opening. Through 12/21. • Culture Project at 45 Bleecker, 45 Bleecker St. (212-352-3101).

**The Tempest**
The Pearl stages Shakespeare's magical shipwreck-comedy. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 12/8 opening. Through 1/26. • Pearl Theatre Company, 80 St. Mark's Pl. (212-598-9802).

**Tommy Tune: White Tie and Tails**
Beloved nine-time Tony winner Tommy Tune, backed up by the Manhattan Rhythm Kings and a sixteen-member band, performs a program of song-and-dance numbers set to the music of, among others, Cole Porter, and the Beatles. $75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. In previews for a 12/18 opening. • Little Shubert Theatre, 422 W. 42nd St. (212-239-6200).

**What Didn't Happen**
Playwrights Horizons presents the world premiere of a play by Christopher Shinn about a writer in turmoil. Starring Chris Noth ("Mr. Big" from *Sex and the City*) and Suzanne Cryer (the "yadda yadda yadda" girl from *Seinfeld*). $50. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 12/10 opening. Through 12/22. • Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

## Now Playing

**Almost Live From the Betty Ford Clinic**
Celebrity addictions are shamelessly ridiculed by Michael West (*Forbidden Broadway*). $20. Thursdays at 8. Through 1/30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

**Art of the Tale**
Starting 12/10, popular storyteller Odds Bodkin presents *The Winter Cherries: Tales for Christmas and Chanukah*. $45. Schedule varies; call for details. Through 12/15. • Clark Studio Theater, Lincoln Center (800-554-1333).

**Betty Rules**
The girls of Betty, a politically active band that's been around since the eighties, star as themselves in this self-congratulatory stroll down memory lane. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

**Bewilderness**
Comedian Bill Bailey's brand of cynicism did well last year at the Westbeth; now he's brought his one-man show uptown. $40–$45. Wed.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. Through 3/30. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

**Birdy's Bachelorette Party**
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. $60 includes postshow admission to the club and party favors. Fri. at 9, Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

**Blessing in Disguise**
Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

**Bliss**
Rattlestick Productions continues its eighth season with Ben Bettenbender's play about murder and misunderstanding. $37.50. Wed.–Mon. at 8. Through 12/22. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

**Blue Man Group: Tubes**
You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

**Blue/Orange**
U.S. premiere of Joe Penhall's drama exploring mental illness and racism. See John Simon's review in this issue. $45. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

**★ Book of Days**
Signature Theatre continues its Lanford Wilson season with Wilson's 1998 play about murder and community theater in an insular Southern town. Wilson's Pirandellian playfulness and Brechtian distancing, new for him, effectively convey the two-way traffic between art and life. (Simon; 11/18/02) $50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. Through 12/8. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

**Boston Marriage**
This new drawing-room comedy from David Mamet, starring Martha Plimpton and Kate Burton, is preposterous, arrogant, crude, pointless, and numbingly dull. (Simon; 12/2/02) $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Extended through 12/22. • Public Theater, 425 Lafayette St. (212-239-6200).

**Burn This**
Elisabeth Shue and Peter Sarsgaard now star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed. and Sat. at 2, Sun. at 3. • Union Square Theater, 100 E. 17th St. (212-307-4100).

**A Celtic Christmas**
Traditional holiday music, an adaptation of Dylan Thomas's *A Child's Christmas in Wales*, and short stories by Frank McCourt, George Bernard Shaw, and others. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/29. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

**A Christmas Carol**
F. Murray Abraham is Scrooge in Radio City's high-powered 90-minute musical production of the Dickens classic. $29–$79. Schedule varies; call for details. Through 12/29. • Theater at Madison Square Garden, 4 Penn Plaza (212-307-4111).

**★ Christmas With the Crawfords**
Former Factory denizen Joey Arias plays Joan in this long-running, high-glitz musical centered around the Christmas Eve radio broadcast so deliciously rendered in *Mommie Dearest*. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. Through 12/28. • Producers Club Theatre II, 358 W. 44th St. (212-206-1515).

**Crowns**
A new play with gospel music based on Michael Cunningham and Craig Marberry's collection of oral histories and photographs of black women in their church hats. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. Through 1/5. • Second Stage Theatre, 307 W. 43rd. St. (212-246-4422).

**★ De La Guarda**
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Expect audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

**Debbie Does Dallas**
What's more contemptible than a clean dirty joke, especially when inflated into a full-length musical? Sherie Rene Scott stars in this jejune, witless travesty of the well-known porn movie. (Simon; 11/18/02) $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. • Jane Street Theatre, 113 Jane St. (212-239-6200).

**The Donkey Show**
A loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $35–$45. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

**★ The Exonerated**
Whatever you may think of the death penalty, this play, based on interviews with innocent men and women freed from death row, should make you think—and feel—some more. Under Bob Balaban's direction, the ten actors (including Richard Dreyfuss and Sara Gilbert) are unerring. (Simon; 10/28/02) $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

**Far Away**
The U.S. premiere of British playwright Caryl Churchill's cockamamie play is full of discourse about a world in which nations, animals, plants, and objects wage fathomless war in absurd alliances and incomprehensible enmity. (Simon; 11/25/02) $55. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 9, Sat. and Sun. at 3. Extended through 1/18. Frances McDormand stars through 12/22. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

**★ Forbidden Broadway 20th Anniversary Celebration**
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret*, *The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

**The Fourth Sister**
Sisters in modern-day Moscow hunger for Hollywood in this U.S. premiere of Janusz Glowacki's new play. $15–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

**The Fourth Wall**
Not ready for prime time: Sandy Duncan and Charles Kimbrough star in A. R. Gurney's fatuous and smug play about George W. and suburbia. (Simon; 11/25/02) $48. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. Extended through 12/22. • Primary Stages, 354 W. 45th St. (212-333-4052).

**The General From America**
Corin Redgrave stars as Benedict Arnold in Richard Nelson's 1996 play about treason, a co-production between Theatre for a New Audience and Houston's Alley Theatre. See John Simon's review in this issue. $55. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3 and 7. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

**Ghosts**
Amy Irving stars in and Daniel Fish directs the first major New York production of Ibsen's play about the Alving family's terrible secret in close to twenty years. The show uses Lanford Wilson's idiomatic and pungent translation, but otherwise has little merit. (Simon; 11/25/02) $35–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/8. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

**The Guys**
Anne Nelson's play about a fire captain who lost many of his men and an editor who helps him write the eulogies. $55. Tues.–Fri. at 7. • Flea Theater, 41 White St., between Church and Broadway (212-206-1515).

**Harlem Song**
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. Through 12/31. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

**Henry V**
Saint Crispin's Day comes early this year with a Jean Cocteau Repertory production of the Shakespeare drama. Schedule varies; call for details. Through 1/5. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

**I Love You, You're Perfect, Now Change**
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

**The Importance of Being Earnest**
Learn from Wilde's masterpiece why being earnest is usually a terrible idea. $40. Schedule varies; call for details. Through 1/2. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

**Jolson & Company**
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat.

**Find a review.** For John Simon's theater reviews, go to nymetro.com/archive/simon.

at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

**A Last Dance for Sybil**

Obie and Emmy winner Ruby Dee (*Checkmates*, *The Glass Menagerie*) stars in this new play from Ossie Davis (*Purlie Victorious*), a drama about power and economic freedom. $20–$40. Wed.–Fri. at 7:30, Sat. at 2 and 8, Sun. at 3. Through 12/15. • St. Clement's Theatre, 423 W. 46th St. (212-279-4200).

**Late Night Catechism**

Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

**A Late Supper**

A dinner party goes to hell in this new dysfunctional-family drama. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/22. • Maverick Theater, 307 W. 26th St. (212-206-1515).

**Love, Janis**

A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 1/5. • Village Theater, 158 Bleecker St. (212-307-4100).

**A Man of No Importance**

Mediocre musical based on the mediocre 1994 film about a repressed Dublin bus driver who moonlights with an amateur theater company. The story abounds in bittersweet wistfulness while also trying to be a lusty comedy. (Simon; 7/21/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

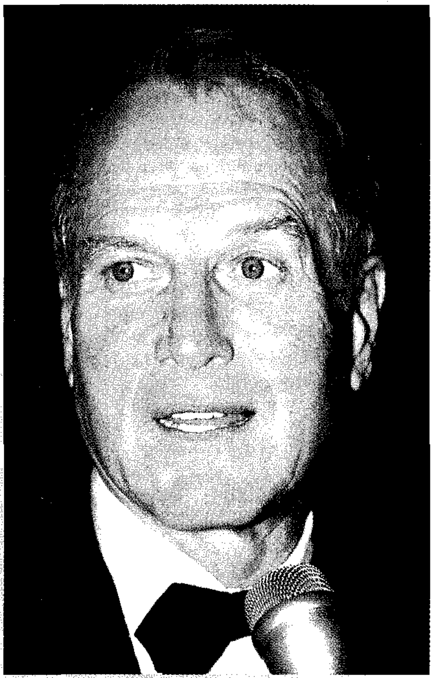
**Menopause the Musical**

A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Opening

## Newman's Own

Look who's on Broadway for the first time since 1964: Cool Hand Luke himself will be appearing as the Stage Manager in Thornton Wilder's modern classic **Our Town**, which opens December 4. The eagerly anticipated production is an import from Connecticut's Westport Country Playhouse, where Newman's wife, Joanne Woodward, is artistic director. Tickets are as hot as Fast Eddie Felson himself: The limited run ends January 26 and is well on its way to being sold out, so move fast. (See "Broadway: Previews and Openings.")



NEW BLUE EYES: Paul Newman stars in *Our Town*.

**mercy**

Multimedia collaboration between Ann Hamilton and Meredith Monk for BAM's twentieth Next Wave Festival. $20–$45. Tues.–Sat. at 7:30. Through 12/7. • BAM Harvey Theater, 651 Fulton St. (718-636-4100).

**My Old Lady**

A man inherits a Paris apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson, the story is civilized and amusing, but quite simply *incroyable*. (Simon; 10/14/02) $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

**Naked Boys Singing**

Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

**Perfect Crime**

Warren Manzi's long-running thriller is about a psychiatrist accused of killing her rich husband, and the police detective who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

**The Prince and the Pauper**

A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$65. Wed. and Thurs. at 2 and 7:30, Fri. and Sat. at 8, Sat. at 2, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

**Puppetry of the Penis**

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ **The Radio City Christmas Spectacular**

Santa, the Rockettes, the Wooden Soldiers, and the Living Nativity have been whipping audiences into a Christmas frenzy since 1933. Now with an amazing 3-D opener. $36–$90. Schedule varies; call for details. Through 1/5. • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-1000).

**Salome: The Reading**

Lust, revenge, the Bible, and star power. Al Pacino, Marisa Tomei, and Dianne Wiest participate in this dramatic reading of Oscar Wilde's once-banned drama, with original musical accompaniment. $50. Schedule varies; call for details. Through 12/22. • St. Ann's Warehouse, 38 Water St., Dumbo, Brooklyn (866-468-7619).

**Stomp**

This boisterous riot of found-object percussion has been a-clang since 1994. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

**Temporary Help**

The brand-new Revelation Theater stages David Wiltse's psychosexual thriller. See John Simon's review in this issue. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Through 1/12. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

**Tony 'n' Tina's Wedding**

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

☆ **Tuesdays With Morrie**

This rare play might change your life. Jeffrey Hatcher and Mitch Albom's 90-minute intermissionless stage adaptation of Albom's deeply moving story is indelible, unforgettable—a true memento mori for all of us. (Simon; 12/2/02) $45–$65. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

**Underneath the Lintel**

In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ **The Vagina Monologues**

Eve Ensler's oral history of a body part stitches together testimony from women all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

**The Water Coolers**

A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Dillons, 245 W. 54th St. (212-239-6200).

**Yellowman**

This finalist for the 2002 Pulitzer Prize, a meditation on race relations in South Carolina, is an antitheatrical piece of bludgeoning repetition. (Simon; 11/18/02) $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

★ **Yentl**

The treasured Folksbiene, America's only (and best) professional Yiddish theater, charmingly presents the Yiddish world premiere of Isaac Bashevis Singer's racy tale about the divine androgyny of the soul. Simultaneous English translation will be provided via headsets. $45. Tues.–Thurs. at 7, Sat. at 8, Sun. at 5:30, Wed. and Sun. at 2. Through 12/29. • PCMH Theatre, 344 W. 36th St. (212-307-4100).

## Off-Off Broadway

**The Flotilla DeBarge Chanukah-Kwanzaa-Christmas Spectacular**

Come all ye faithful to the drag supastar's fully denominational holiday extravaganza. $12. Sundays at 8. Through 12/29. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

**Meat Is Floating By**

Collapsible Giraffe's new performance contains video, amplified sound, and only fragmented glimpses of the performers. $12. Saturdays at 9. Through 1/25. • Collapsible Hole, 146 Metropolitan Ave., Williamsburg, Brooklyn (718-388-2251).

**The Neal Medlyn Special**

Comedic avant-garde performance party with downtown-celebrity guests. $8. Saturdays at midnight. Opens 12/7. Through 12/21. • Surf Reality, 172 Allen St., second fl. (212-673-4182).

**The Oratorio of the Possibilitarians**

Bread and Puppet Theatre's annual anti-globalization rites. $10. Wed.–Sun. at 8. Opens 12/4. Through 12/22. • Theater for the New City, 155 First Ave. (212-254-1109).

★ **Peter and Vandy**

This smart and funny 90-minute portrait of a relationship by young playwright Jay DiPietro (who also stars opposite Monique Vukovic) is a voyeuristic delight. $20. Thurs.–Sat. at 8, Sat. at 10, Sun. at 3. Through 12/8. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

**The Three Sisters**

Chekhov's tale of wanderlusty Moscow sisters is given a minimalist production here by the Stomping Ground Theatre Company. $15. Schedule varies; call for details. Opens 12/4. Through 12/20. • 78th Street Theatre Lab, 236 W. 78th St. (212-946-1448).

PHOTOGRAPH BY NEWSMAKERS/GETTY IMAGES.

Edited by Edith Newhall

## Galleries

### Solos

### Madison Avenue and Vicinity

**Anthony Caro**
Life-size sculptures of figures on vaulting horses from the British artist's new series, "The Barbarians"; through 12/20. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

**★ James Castle**
Constructions and starkly rendered drawings, in soot on found paper, of the houses, barns, and landscapes surrounding the artist's home in Idaho; through 1/18/02. (See box.) • Knoedler, 19 E. 70th St. (212-794-0550).

**★ Joseph Cornell**
Rarely exhibited collages, box constructions, objects, and toys; through 12/20. • Stone, 113 E. 90th St. (212-987-1655).

**★ Peter Doig**
Works on paper based on the artist's personal snapshots, popular films, art history, and advertising; through 1/19/03. • Werner, 4 E. 77th St. (212-988-1623).

**★ John Evans**
A selection of collages by this artist who began creating a collage every day in the early sixties and then ended his daily ritual on December 31, 2000; through 12/21. • Zoubok, 1014 Madison Ave. (212-879-5858).

**Duncan Hannah**
Recent paintings of steamships and male figures; through 12/21. • Graham, 1014 Madison Ave. (212-535-5767).

**David Klamen**
New paintings and drawings; through 12/21. • Gray, 1018 Madison Ave. (212-472-8787).

**★ Paul Thek and Edwin Klein**
*Document*, a collaborative three-dimensional "album" of photographs, drawings, cards, and objects created in 1969 by the former, an American artist (1933–1988), and the latter, a Dutch designer and photographer, for installations at the Stedelijk Museum, Amsterdam, and the Moderna Museet, Stockholm; through 12/31. • Gat, 1100 Madison Ave. (212-327-0441).

**Andy Warhol/Jeff Koons**
Paintings of flowers by the former and sculptures of flowers by the latter; through 12/21. • Gagosian, 980 Madison Ave. (212-744-2313).

### 57th Street Area

**Josh Agle**
Paintings inspired by the commercial art and advertising of the fifties and early sixties; through 12/20. • McGrath, 20 W. 57th St. (212-956-3366).

**Adele Alsop**
Large, boldly colored *plein-air* landscape paintings and smaller still lifes that capture both the grandeur and the intimacy of the artist's surroundings in Utah; through 12/21. • Alexander, 41 E. 57th St. (212-755-2828).

**★ Jennifer Bartlett**
New paintings; through 12/28. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

**Jim Dine**
New horizontal paintings on wood panel and canvas that depict hand tools; through 1/11/03. • PaceWildenstein, 32 E. 57th St. (212-421-3292)

**Al Held and George Sugarman**
Works from the sixties by both artists, including boldly colored abstract paintings by the former and painted wood sculptures by the latter. Through 1/25/03. • Washburn, 20 W. 57th St. (212-397-6780)

**★ David Kapp**
Recent paintings of New York City street scenes; through 1/4/03. • De Nagy, 724 Fifth Ave. (212-262-5050).

**★ William Kentridge**
*Zeno Writing*, a new film by the South African artist based on Italo Svevo's 1923 novel, *Confessions of Zeno*, and a series of related drawings; through 1/4/03. • Goodman, 24 W. 57th St. (212-977-7160).

**Tom Otterness**
*See No Evil*, a new monumental three-figure sculpture; through 12/31. • Marlborough, 40 W. 57th St. (212-541-4900).

**Daniel Scheimberg**
Paintings that depict blurred military iconography, technological artifacts, and landscape; through 1/10/03. • Barquet, 41 E. 57th St. (212-644-9090).

### SoHo and TriBeCa

**★ Willie Birch**
Life-size paintings of the artist's New Orleans neighborhood; through 12/21. • Ross, 568 Broadway (212-343-2161).

**Tammy Rae Carland**
New color photographs from the series "Lesbian Beds" and collage love letters and envelopes; through 12/21. • Spring Street, 186½ Spring St. (917-406-9941).

**David Hammons**
An installation titled *Concerto in Black and Blue*; through 2/1/03. • Ace, 275 Hudson Ave. (212-255-5599).

**★ Alex Hay**
The first show of the Pop artist's paintings and sculpture since 1969; through 12/21. • Freeman, 560 Broadway (212-966-5154).

**Chris Johanson**
An installation made up of a variety of works in various mediums that addresses the negative force of money, religion, looking out for the needy, the power of the sun, and other issues; through 12/21. • Deitch, 76 Grand St. (212-343-7300).

**★ Jutta Koether and Steven Parrino**
A collaborative Dada-influenced environment of "failed paintings" in which a series of noise performances will take place (12/6 at 8, 12/12 at 8, 12/17 at 8, and 1/4 at 8); through 1/4/03. • Swiss Institute, 495 Broadway (212-925-2035).

**Claudia and Julia Müller**
The first solo New York show by identical twins who are showing appropriated European restaurant menus, figurative drawings, and a video projection; through 12/30. • Maccarone, 45 Canal St. (212-431-4977), Wed.-Sun. noon-6.

**★ Lisa Ruyter**
Paintings of party scenes based on photographs taken by the artist at night in bars and restaurants; through 1/4/03. • Koenig, 249 Centre St. (212-334-9255).

**Harriet Shorr**
Paintings that depict elements of landscapes and still life; through 1/4/03. • Pelavin, 13 Jay St. (212-925-9424).

**★ Rosie Lee Tompkins**
Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker; through 12/28. • Blum, 99 Wooster St. (212-343-0441).

**Cecelia Vicuña and César Paternosta**
Photographs documenting street installations by the former, and abstract paintings by the latter; through 1/19/03. • Latincollector, 153 Hudson St. (212-334-7813).

### Chelsea

**★ Marina Abramovic**
A performance installation, *The House With the Ocean View*, that will take place through 11/26, and a sculpture and a video through 12/21. • Kelly, 528 W. 29th St. (212-239-1181).

**★ Siah Armajani**
Recent architectural sculptures; through 1/11/03. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

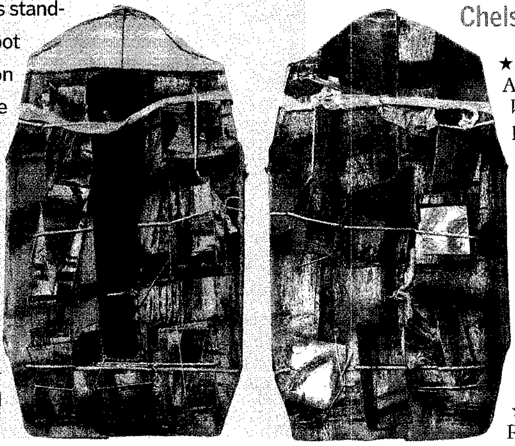
**★ Michael Ashkin**
Photographic grids of marginalized landscapes and related written pieces from his "Notes Toward Desolation"; through 1/18/03. • Rosen, 525 W. 24th St. (212-627-6000).

**★ Peter Blake**
Recent paintings and collages by the

## On View

# Good Things in Small Packages

He was born deaf, declared unteachable, and spent nearly his entire life on his parents' farms in southwestern Idaho unable to speak. But over the past three decades, **James Castle** (1900–1977) has become recognized as one of America's more sophisticated self-taught artists, a man who produced an encyclopedic record of his rural surroundings drawn with his own handmade tools and media. Sharpened sticks and fingertips were Castle's stand-ins for pencils, pens, and brushes, used to manipulate soot (mixed with his saliva) and wet colored-paper pulp on butcher paper, matchbook covers, and cardboard. Castle took the same rigorous approach to his lesser-known constructions, a selection of which is currently on view at Knoedler & Company. In these intimately scaled works of layered corrugated cardboard and paper tied and sewn together, the artist, whose parents ran a general store and post office out of their living room, seems to have taken the act of wrapping a parcel and utterly transfigured it. (Through January 18; see "Galleries: Solos.") E.N.



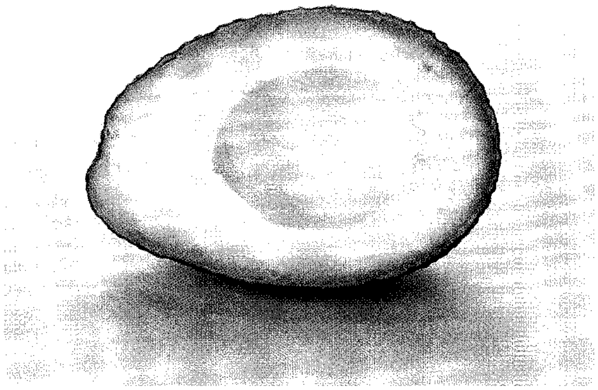
NICE TIE: Untitled, undated construction by James Castle.

PHOTOGRAPH COURTESY OF KNOEDLER & CO.

### Photography

# Background Check

If **Neil Winokur**'s photographs of people, dogs, and objects isolated against backdrops of unrelated solid color have a Pop Art sensibility, his latest "monochrome" Cibachrome prints of a banana, an avocado, a balloon, and an iris, as well as other objects (edible and not) shot against their own colors, have segued into Minimalist territory. But Winokur's deadpan humor is still very much intact. (Through December 31; see "Photography.")



FUTURE GUACAMOLE: Neil Winokur's *Avocado*, 2002.

British Pop artist; through 12/21. • Morris, 465 W. 23rd St. (212-727-2752).

**Delia Brown**
A music video that depicts the West Coast singer Goapele roaming through an afternoon party, and oil paintings of imagined arcadian places; through 12/21. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

**★ Chuck Close**
New paintings of the artist and his family members, and of the artists Cecily Brown, Lisa Yuskavage, Paul Cadmus, James Siena, and Robert Rauschenberg, plus a companion exhibit of daguerreotype portraits of art-world notables; through 1/11/03. • PaceWildenstein and Pace/MacGill, 534 W. 25th St. (212-421-3292).

**George Condo**
New portraits that subvert traditional portrait painting; through 12/21. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

**★ Albert Contreras/Alexi Worth**
Hard-edged abstract paintings of thickly applied acrylic mixed with glitter/Figurative oil paintings in which a central protagonist is depicted as a lost soul at gallery openings and other New York scenes. Through 12/21. • Maynes, 529 W. 20th St. (212-741-3318).

**Chris Cosnowski**
Humorous paintings of figurative sculpture; through 12/21. • Lyonsweir, 511 W. 25th St. (212-242-6220).

**Karin Davie**
Paintings of billowing forms that bring to mind such carnivalesque images as striped tents, clown makeup, and twisted balloons; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

**Edwin Dickinson/Sidney Goodman**
A selection of paintings dating from 1912 to 1945 by this American artist (1891–1978) whose work is the subject of a traveling retrospective arriving at the National Academy of Design on January 31/Recent figurative works on paper that express the angst of the human condition. Through 1/4/03. • ACA, 529 W. 20th St. (212-206-8080).

**★ Mark Dion**
An installation of a large decomposing tree set inside a glass greenhouse that is intended to emphasize the inherent contradictions between the nature of an artifact and the context in which it is displayed for popular consumption; through 1/4/03. • Bonakdar, 521 W. 21st St. (212-414-4144).

**★ Inka Essenhigh**
Paintings that depict narratives whose figures and their actions are distorted beyond recognition; through 12/20. • 303, 525 W. 22nd St. (212-255-1121).

**Bill Feeney**
An installation based on an event that took place in a bar in Laramie, Wyoming, in 1971; through 12/21. • DeWitt, 547 W. 27th St. (212-695-6845).

**Ground Rules** Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

**★ Spencer Finch**
A monumental installation of fluorescent lights that re-creates the exact light conditions of dawn in ancient Troy, and a series of 100 ink drawings of colors from the artist's dreams in the form of Rorschach blots; through 12/21. • Postmasters, 459 W. 19th St. (212-727-3323).

**Christian Garnett**
Op-inspired paintings that depict grids of circles over luminous color fields; through 1/4/03. • Dee, 545 W. 20th St. (212-924-7545).

**Augustus Goertz/Stan Smokler**
Textural abstract paintings/Welded-steel assemblages of found objects. Through 12/21. • Foster, 529 W. 20th St. (212-229-0044).

**Duncan Hannah**
Paintings of young female nudes, dating from the past ten years; through 12/21. • JG Contemporary, 505 W. 28th St. (212-564-7662).

**Janet Henry**
Ornate "lariats" of found objects that are pinned to the gallery wall to form words; through 12/21. P • P • O • W, 555 W. 25th St. (212-647-1044).

**★ José Antonio Hernández-Diez**
A video sculpture in which cardboard boxes and televisions are arranged to form the body of a giant worm; through 1/4/03. • Gering, 534 W. 22nd St. (646-336-7183).

**★ Thomas Hirschhorn**
An installation transforming the gallery into a series of artificial cave rooms containing books, furniture, and other paraphernalia; through 12/21. • Gladstone, 515 W. 24th St. (212-206-9300).

**Glen Holland/David Saunders**
Still-life paintings that infuse ordinary objects with a mysterious tension/Paintings of figures acting out personal dramas in landscapes. Through 12/21. • Fischbach, 210 Eleventh Ave. (212-759-2345).

**★ Dennis Hollingsworth**
Abstract paintings that incorporate a variety of surface textures; through 12/21. • Klagsbrun, 526 W. 26th St. (212-2443-335).

**Jonathan Horowitz**
*Go Vegan!* a multimedia installation using primarily digital consumer technology and depicting images related to animal rights and vegetarianism; through 12/21. • Greene Naftali, 526 W. 26th St. (212-463-7770).

**John Isaacs**
Photographs, a video, an installation, and sculptures that juxtapose unlikely phenomena; through 12/21. • Feigen, 535 W. 20th St. (212-929-0500).

**★ Tobi Kahn**
A new series of abstract paintings inspired by the book of Genesis; through 1/26/03. • Yeshiva University Museum, 15 W. 16th St. (212-294-8330).

**★ Jeff Koons**
New paintings and a sculpture, *Dolphin*, the first of a new series in which the artist returns to the use of ready-mades; through 12/20. • Sonnabend, 5536 W. 22nd St. (212-627-1018).

**Udomsak Krisanamis**
New collage paintings incorporating noodles and newspaper; through 12/21. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

**★ Guillermo Kuitca/Wolfgang Laib**
New paintings from three series, including a five-panel work, *The Ring*, based on Wagner's magnum opus/*Rice House*, a small house made of roughly cut marble and surrounded by mounds of rice. Through 12/15. • Sperone Westwater, 415 W. 13th St. (212-999-7337).

**★ Yayoi Kusama**
Five recent installations that reflect the artist's interest in new technology while retaining her longstanding preoccupation with ideas of repetition and infinity; through 1/18/03. • Miller, 524 W. 26th St. (212-366-4774).

**★ Wolfgang Laib**
Drawings and photographs taken during the artist's travels; through 1/11/03. • Tonkonow, 535 W. 22nd St. (212-255-8450).

**★ Frank Lobdell**
Early paintings and drawings from the fifties and sixties; through 12/21. • Cowles, 537 W. 24th St. (212-925-3500).

**Euan MacDonald**
Video projections, sculpture, drawings, and photographs that play with cinematic conventions, by Los Angeles–based Scottish artist; through 12/22. • Cohan, Leslie and Browne, 138 Tenth Ave. (212-206-8710).

**Xavier Mascaró**
Forged-iron sculptures that incorporate rock, crystal, and lead, as well as video and sound; through 12/26. • Marlborough, 211 W. 19th St. (212-463-8634).

**John Newsom**
Paintings of insects and birds against patterned backgrounds; through 1/4/03. • Stux, 529 W. 20th St. (212-352-1600).

**★ Pat Passlof**
Recent abstract paintings; through 12/21. • Harris, 529 W. 20th St. (212-0463-9666).

**Joyce Pensato**
Paintings and works on paper that depict familiar cartoon characters in unfamiliar behaviors; through 12/21. • Wimmer, 526 W. 26th St. (212-206-0006).

**Alessandro Pessoli**
A DVD animation and related drawings; through 1/16/03. • Kern, 532 W. 20th St. (212-367-9663).

**★ Monique Prieto/Saint Clair Cemin**
Recent abstract paintings/A new marble sculpture. Through 1/4/03. (See box.) • Cheim & Read, 547 W. 25th St. (212-242-7727).

**★ Ed Ruscha/Jay Kelly**
Prints from the seventies to the present/Minimal works on paper that reference modernist architecture and design. Through 12/23. • Kempner, 501 W. 23rd St. (212-206-6872).

**★ Raven Schlossberg**
New collage-paintings on such themes as childhood sexuality, romance, and infidelity; through 12/21. • McKenzie, 511 W. 25th St. (212-989-5467).

**★ Claudette Schreuders**
Carved wood sculptures of figures that explore a range of private moments occurring in public; through 12/21. • Shainman, 513 W. 20th St. (212-645-1701).

**Glenn Sorensen**
Small paintings that explore the domestic and private; through 12/21. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

**★ Dan Torop/Chris Hammerlein**
Photographs that offer glimpses of the world from the perspective of a wandering photographer/Drawings

PHOTOGRAPH COURTESY OF JANET BORDEN.

of a cast of characters in open-ended narratives. Through 12/21. • Eller, 526-30 W. 25th St. (212-206-6411).

★ **Andy Warhol**
Drawings dating from 1954 to 1985, depicting paintbrushes, paint cans, flowers, fruit, cigarettes, and other subjects; through 1/11/03. • Kasmin, 293 Tenth Ave. (212-563-4474).

**Benji Whalen/Neil Farber**
Stuffed fabric limbs and other objects embroidered with tattoos/Ink and watercolor drawings that depict the artist's usual mix of seemingly unrelated subjects, among them many-tusked elephants, checkered floors, dogs throwing up, and bookshelves. Through 12/21. • Clementine, 526 W. 26th St. (212-243-5937).

### Other

★ **Robert Cumming**
A survey of the artist's works from the past 30 years, focusing on his drawings, photographs, prints, and sculptures whose subjects reference architecture; through 12/22. • Dorsky, 11-03 45th Ave., Long Island City (718-937-6317), Thurs.–Mon. 11–6.

## Group Shows

### Madison Avenue and Vicinity

**Davis & Langdale**
Designs and textiles by Cressida Bell; recent paintings by Kulicke; jewelry by Jamieson; through 12/21. • 231 E. 60th St. (212-838-0333).

★ **Roth Horowitz**
"The Complete Run: Highlights From the Chaplick Collection," artists' books, multiples, and ephemera from the seventies, by Andre, Boetti, Broodthaers, On Kawara, Ruscha, Warhol, others; through 12/24. • 160a E. 70th St. (212-717-9067).

**Skarstedt**
Works by Fischli and Weiss, Schütte, Trockel; through 12/21. • 1018 Madison Ave. (212-737-2060).

### 57th Street Area

★ **Adams**
"Get in Line," works by Bedia, Dill, Kuitca, Shozawa, Sollins, others; through 12/28. • 41 W. 57th St. (212-644-5665).

**Krugier**
Prints by Not Vital; paintings by Michel Haas; sculpture by Yves Dana; through 1/18/03. • 41 E. 57th St. (212-755-7288).

### SoHo and TriBeCa

★ **Art in General**
"Art in General on Canal," commissioned public art projects on and around Canal Street by Buckingham, Gardiner, Haye, Schimert, The PARbros, others; through 2/1/03 (call gallery for locations and tour information); "With(in)," works by artists from Thailand and New York who explore contemplative space; through 12/21. • 79 Walker St. (212-219-0473).

★ **Artists Space**
"Painting as Paradox," works by 60 emerging painters who are grappling with various legacies of painting, among them Baracz, Greenfield-Sanders, Odita, Tremblay, Yamaoka; through 12/21. • Artists Space, 38 Greene St. (212-226-3970).

**Suite 106**
"My Father Told Me," works by Alaeff, Cantrell, Feyer, Mulder, others; through 1/11/03. • 112 Mercer St. (212-274-9166).

### Chelsea

★ **Algus**
"Ten Realists," works by Blair, Daze, Hendricks, Johnson, Kardon, Ruyter, others; through 12/21. • 511 W. 25th St. (212-242-6242).

★ **Cohan**
The first exhibition at the gallery's new space, of works by Long, Paine, Wallin; through 12/21. • 533 W. 26th St. (212-755-7171).

**Feature**
Sculpture by Wurtz, video sculpture by Bloes, drawings by Batty; through 12/21. • 530 W. 25th St. (212-675-7772).

★ **Meltzer**
Photographs by Steinfeld; collages and assemblages by Cressman, a video by Plumb; through 1/11/03. • 516 W. 20th St. (212-727-9330).

★ **Protetch**
Sculpture and video by Burton, Chin, Jonas, Putrih; through 12/21. • 511 W. 22nd St. (212-633-6999).

**Ricco Maresca**
Monumental American wood plates created by the Triangle Poster Company in the 1930s to advertise fairs, circuses, and carnivals; through 1/4/03. • 529 W. 20th St. (212-627-4819).

★ **Sikkema**
"Multiples: An Incomplete Survey," works dating from the sixties to the present by Artschwager, Beuys, Duchamp, Gober, Katz, McCollum, Trockel, Roth, others; through 12/22. • 530 W. 22nd St. (212-929-2262).

**Thatcher**
"Breathing Room," works by Badur, Finklea, Hutchison, Siegel, Walton, others; through 12/21. • 511 W. 25th St. (212-675-0222).

## Photography

**Sarah Charlesworth**
A group of images of abstracted objects that suggests a dream world; through 12/21. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

**Dan Estabrook**
Recent salt prints and calotypes that suggest mysterious events from the past; through 1/11/03. • Morthland, 511 W. 25th St. (212-242-7767).

**Sandi Fellman**
Photographs of insects and their shadows; through 1/4/03. • Houk, 745 Fifth Ave. (212-750-7070).

**Rena Bass Forman**
Romantic sepia-toned landscapes; through 1/11/03. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

**Yuichi Hibi**
*Film-noir*ish black-and-white photographs shot at night using only natural light; through 12/31. • Marvelli, 526 W. 26th St. (212-627-3363).

★ **Peter Hujar**
Portraits of the late photographer's friends—John Waters, Diana Vreeland, Edwin Denby, Divine, and others—juxtaposed with decomposing forms shot in catacombs, from the 1976 book *Portraits in Life and Death*; through 12/21. • Marks, 523 W. 24th St. (212-243-0200).

★ **Gabriel Orozco**
Photographs taken on a trip last July to Mali that concentrate on objects, phenomena, erosion, materiality, and the organic; through 1/4/03. • Goodman, 24 W. 57th St. (212-977-7160).

★ **Philip Perkis**
A retrospective of the photographer's wry black-and-white prints of everyday sights in locations around the world; through 12/21. • Klotz/Sirmon, 511 W. 25th St. (212-741-4764).

★ **Michael Spano/Lewis Hine**
A twenty-year survey of the New York photographer's large-scale, black-and white street portraits/Vintage prints originally from the archives of the National Child Labor Committee, depicting children at work. Through 12/21. • Miller, 20 W. 57th St. (212-397-3930).

**Beat Streuli**
Video works shot on city streets around the world; through 12/21. • Guy, 453 W. 17th St. (212-463-7372).

**Alexander Tsiaras**
Large-format images from the photographer's book, *From Conception to Birth: A Life Unfolds* (Doubleday, 2000), that illustrate human development from single cell to newborn; through 1/4/03. • Ricco Maresca, 529 W. 20th St. (212-627-4819).

**Ryan Weideman**
Self-portraits and portraits of passengers that the photographer, who is also a cab driver, took in his car over the past two decades; through 1/5/03. • Silverstein, 504 W. 22nd St. (212-627-3930).

★ **Neil Winokur**
Deadpan photographs of objects set against monochromatic backdrops of the same color; through 12/31. (See box.) • Borden, 560 Broadway (212-431-0166).

**Tom Wood**
"Looking for Love," a series of photographs taken between 1982 and 1985 in the Chelsea Reach Nightclub in New Brighton, North England's first disco pub; through 12/21. • Erben, 516 W. 20th St. (212-645-8701).

## Museums

**American Folk Art Museum**
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

**American Museum of Natural History**
★ "Einstein." The most comprehensive exhibition ever mounted on the life and theories of the scientist; through 8/31/03. • ★ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium that approximates the butterflies' natural habitat; through 5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

**Asia Society and Museum**
★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • "China Refigured: The Art of Ah Xian With Selections From the Rockefeller Collection." Sculptures in porcelain, lacquer, and cloisonné by the Chinese Australian artist; through 2/9/03. • "From Court to Caravan: Chinese Tomb Sculptures From the Collection of Anthony M. Solomon"; through 2/9/03. • 725 Park Ave., at 70th St. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

**Bard Graduate Center for Studies in the Decorative Arts**
★ "Le Corbusier Before Le Corbusier: Applied Arts, Architecture, Painting, and Photography." Works made between 1907 and 1922 that show the architect, then a painter, gravitating toward architecture and design; Through 2/23/03. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $3, $2 students and seniors.

**Brooklyn Museum of Art**
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "The Adventures of Hamza." Approximately 70 of the finest surviving paintings from the *Hamzanama*, a fourteen-volume manuscript portraying the exploits of Amir Hamza, an uncle of the Prophet Muhammad, that was created by Persian and Indian artists and commissioned by the Indian Mughal emperor Akbar (r. 1556–1605) when he was still a teenager; through 1/26/03. • ★ "Judy Chicago: *The Dinner Party*." The feminist sculptor's best-known work, given to the museum by the Elizabeth A. Sackler Foundation, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • "BAM! BAM! BAM! Catching the Next Wave for 20 Years." A multichannel video and sound installation celebrating the twentieth year of the Brooklyn Academy of Music's avant-garde Next Wave festival; through 1/12/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

**Chelsea Art Museum**
"Samadhi: The Contemplation of Space. Works by

twelve artists whose works suggest spatial openness, among them Allain, Barry, Kuwayama, McLaughlin, Mitchell, and Motherwell; through 3/15/03. • "Shots in the Dark." A survey of crime photography; through 3/15/03. • 556 W. 22nd St. (212-255-0719), Wed.-Sun. noon–6; $5, $2 students and seniors.

**Cooper-Hewitt, National Design Museum, Smithsonian Institution**

★ "New Hotels for Global Nomads." The first major exhibition to explore the hotel as architecture, interior design, and cultural phenomenon; through 3/2/03. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10–5, Sat. 10–6, Sun. noon–6, Tues. 10–9 (5–9, free admission); $8, $5 students and seniors.

**Dia Center for the Arts**

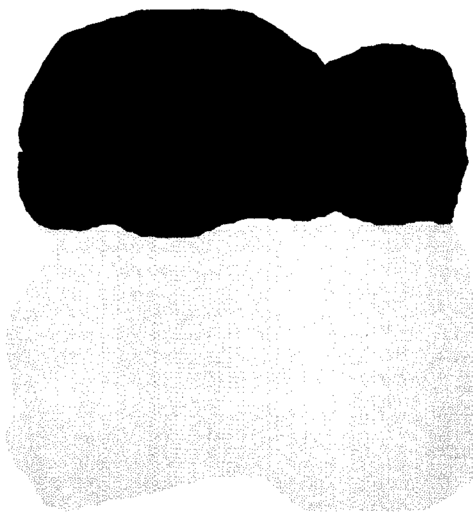
"Rosemarie Trockel: Spleen." A new suite of video projections that explore the meanings of "spleen" through the artist's feminist perspective; through 6/15/03. ★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

## Talent

# The Shapes She's In

Since her last solo New York show in 1998, **Monique Prieto** has not only pared her paintings down to a couple of central forms in only two or three colors; she's simplified the forms as well. The result is a more sharply focused interaction between Prieto's computer-designed shapes. In some works, you'll glimpse echoes of Clyfford Still, in others Ray Parker, but Prieto seems to be having more fun than either of her forebears. (Through January 4; see "Galleries: Solos.")

COLOR FORMS: Monique Prieto's *Day & Night*, 2002.



**Drawing Center**

★ "Abstract Tendencies." Abstract works on paper by Bandau, Dudek, Jensen, McShane, Pibal, Song, others; through 12/20. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

**Frick Collection**

★ "Masterpieces of European Painting From the Toledo Museum of Art." Twelve important works on loan from the Toledo Museum of Art, Ohio, by Piero di Cosimo, Jacopo Bassano, El Greco, Thomas Gainsborough, Camille Pissarro, and others; through 1/5/03. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6 (Fri. to 8:45), Sun. 1–6; $12 adults, $8 seniors, $5 students; children under 10 not admitted.

**Grey Art Gallery**

★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

**Solomon R. Guggenheim Museum**

★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sat.–Wed. 10–5:45, Fri. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

**Japan Society**

"Kazari: Decoration and Display in Japan, Fifteenth–Nineteenth Centuries." A survey of Japanese art that explores the concept and practice of *kazari*, the art of arranging objects and paintings and the principles governing their display, including works gathered from collections around the world; through 12/31. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students and seniors.

**Jewish Museum**

★ "Adolph Gottlieb." Paintings spanning the Abstract Expressionist's career from 1934 to 1973 and charting his evolution from his early representational easel paintings to his monumental abstract pictures; through 3/2/03. • ★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • "Light x Eight: The Hanukkah Project 2002." Works that create or manipulate light, by LaVerdiere, Miyajima, Moss, Parreno, Phillips, Schachter, Veilhan, Villareal; through 2/2/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

**Metropolitan Museum of Art**

★ "Théodore Chassériau (1819–1856): The Unknown Romantic." The first retrospective of paintings and works on paper since 1933 by this French artist, a precocious disciple of Ingres; through 1/5/03. ★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series The American West; through 1/5. • ★ "The Legacy of Ghengis Khan: Courtly Art and Culture in Western Asia, 1256–1353." More than 200 objects, including illustrated manuscripts, decorative arts, and architectural decoration; through 2/16/03. • ★ "Blithe Spirit: The Windsor Set." A collection of French couture donated to the museum in 1946 that includes Chanels, Lanvins, Vionnets, and Schiaparellis, and captures the elegance of thirties café society; through 2/9/03. • "The Prints of Vija Celmins." Images of ocean surfaces, desert floors, and star-filled night skies that eschew conventional composition; through 12/29 • "A Very Private Collection: Janice H. Levin's Impressionist Pictures." Some 35 works that graced the late collector's Fifth Avenue apartment, by Bonnard, Monet, Morisot, Pissarro, Renoir, and others; through 2/9/03. • "Genesis: Ideas of Origin in African Sculpture." Forty *ci wara* antelope headdresses of the Bamana people, and other masterpieces from across sub-Saharan Africa inspired by distinct myths of origin; through 4/13/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

**MoMA QNS**

★ "Drawing Now: Eight Propositions." Approximately 250 drawings by a diverse group of 26 young artists from Europe, Asia, and the Americas; through 1/6/03. • "The Changing of the Avant-Garde: Visionary Architectural Drawings From the Howard Gilman Collection." 173 architectural drawings of group of 200 that were given to the museum by the Howard Gilman Foundation, by Eisenman, Hejduk, Koolhaas, Maki, Sottsass, others; through 1/6/03. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

**Morgan Library**

★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12. • "Stuart Davis: Art and Theory, 1920–31." Works on paper, the artist's earliest known diary, and a sketchbook; through12/15. • "Charles Dickens's *A Christmas Carol*." A special holiday presentation of Dickens's original manuscript; through 1/12/03. • "The Morgan Library-Rienzo Piano Project." Models and plans for the expansion and renovation of the Morgan Library, which will begin on December 4; through 5/4/03. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

**★ El Museo del Barrio**

"The (S) Files 2002: The Selected Files." The museum's biennial showcase of works by New York–based Latino and Latin American artists; through 2/16/03. • 1230 Fifth Ave., at 104th St. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors.

**Museum for African Art**

"Facing the Mask.' More than 70 masks from across the continent; through 3/2/03. • "Recent Acquisitions: Selections From the Permanent Collection"; through 3/2/03. • 36-01 43rd Ave. (718-784-7700), Mon., Thurs., Fri. 10–5, Sat. and Sun. 11–6; $5, $2.50 students, seniors, and children.

**Museum of Contemporary Arts and Design**

"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

**Museum of the City of New York**

"Horn & Hardart's Automat." Photographs, ephemera, and artifacts—including original Horn & Hardart furniture and vending machines—demonstrating the chain's important place in New York's culture; through 3/16. • "The Croton Aqueduct: Illustrations by Fayette B. Tower." Highlights from a recent gift to the museum of ink drawings, prints, and letters by Fayette B. Tower (1817–1857), an assistant engineer on the Croton Aqueduct project; through 4/6/03. • ★ "Richard Rodgers' Broadway." A centennial celebration of the

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legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

**Museum of the Fashion Institute of Technology**
★ "Scaasi: Exuberant Fashion." A selection of 70 evening gowns and cocktail dresses by the designer known for his use of rich, opulently adorned fabrics, off-the-shoulder necklines, and strapless dresses; through 1/4/03. • ★ "Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris." The first exhibition to explore the sexual politics of women's fashion in turn-of-the-century Paris, where courtesans and actresses set the latest styles, including fashions by Doucet, Pacquin, Worth, and others; through 1/25/03. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

**National Academy of Design**
★ "Color & Ecstacy: The Art of Hyman Bloom." A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; through 12/29. • 1083 Fifth Ave., at 89th St. (212-369-4880), Wed. and Thurs. noon-5, Fri. , Sat. and Sun. 11-6; $8; $4.50 students and seniors.

**Neue Galerie**
★ "Dagobert Peche and the Wiener Werkstätte." The first comprehensive exhibit of drawings, furniture, jewelry, ceramics, fabrics, and wallpaper by the eclectic Viennese designer (1887–1923); through 2/10/03. • 1048 Fifth Ave., at 86th St. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

**New Museum of Contemporary Art**
★ "Carroll Dunham." The first major museum survey of paintings by the American artist whose combination of biomorphism, cartooning, and abstraction have played a pivotal role in synthesizing abstraction with representation; through 2/2/03. • 583 Broadway, near Prince St. (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

**New York Public Library**
★ "New York Eats Out." Menus, photographs, prints, magazine covers, and other items chronicling the history of New York dining from the collection of the library and on loan from the private holdings of restaurateurs, chefs, and others, selected by the New York *Times* food critic William Grimes; through 3/1. • ★ "Urban Neighbors: Images of New York City Wildlife." Historic and contemporary illustrated books, photographs, engravings, maps, original art, and other works from the library's collections depicting fauna from the five boroughs; through 2/1/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

**New-York Historical Society**
★ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. • ★ "Seat of Empire: Napoleon's Armchair from Malmaison to Manhattan." A multifaceted exploration of Napoleon Bonaparte's armchair from the *Salle du Conseil* (Council Room) at Malmaison, featuring the armchair and objects related to its history—furniture, paintings, sculpture, prints, and books—from the Society and collections around the world; through 1/12/03. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

**P.S. 1 Contemporary Art Center**
★ "Video Acts: Single-Channel Works From the Collections of Pamela and Richard Kramlich and New Art Trust." Performance-based artworks in video format by Ambramovic and Ulay, Vito Acconci, Gilbert and George, Jonas, Nauman, Paik, Viola, Wegman, others; through 4/30/03. • ★ "Building Structures." Artworks made from wood, cardboard, plastic, plywood, plaster, and other building materials, by Cape, Guyton, McBride, Schnitger, Tse, Weiner, others; through 1/31/03. • "Arnold Mesches: FBI Files." Collages and paintings about the artist's own experiences during the Depression, World War II, the Cold War, the McCarthy "Red Scare" era; through 2/28/03. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.-Mon. noon-6; $5 suggested donation.

**Studio Museum in Harlem**
★ "Gary Simmons." A survey of the artist's work from the past seven years, including erasure drawings, photographs, sculptures, and videos; through 1/5/03. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

**Whitney Museum of American Art**
★ "The Quilts of Gee's Bend." Approximately 70 quilts made between the twenties and the nineties by the women of Gee's Bend, a small town in rural Alabama; through 3/2/03. • ★ "An American Legacy, A Gift." Eighty-seven works of postwar American art that were given to the museum by fifteen members of its board of trustees, including works by Close, De Feo, Frankenthaler, Johns, Kelly, Kline, Newman, Pollock, Rauschenberg, Rothko, Ryman, Twombly, and Warhol; through 1/26/03. • ★ "Lorna Simpson: *31*." A film installation that tracks a month in the life of an unknown woman in a grid of 31 small video screens as she moves through her apartment, the street, the office, and various recreational spaces; through 1/26/03. "Lorna Simpson: Cameos and Appearances." New photographs from an ongoing series of silhouetted and obscured portraits; through 1/26/03. • ★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Tom Burr: *Deep Purple.*" A re-imagining of Richard Serra's *Tilted Arc* that calls into question the past, present, and future of public art; through 1/5/03. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

**Whitney Museum of American Art at Philip Morris**
★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • "Haluk Akakçe: Illusion of the First Time." An ethereal environment of illusional wall paintings, abstract video projections, and dimensional sound elements; through 1/10/03. • 120 Park Ave., at 42nd St. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

## Auctions

**Christie's**
12/4 at 10: "House Sale." On view from 12/1. 12/5 at 10: "American Painters." On view from 12/1. 12/5 at 2 and 12/6 at 10: "Fine Jewels." On view from 12/2. 12/6 at 12: "Fine Watches and Wristwatches." On view from 12/2. • 20 Rockefeller Plaza (212-636-2000).

**Doyle**
12/4 at 10: "Fine Furniture, Decorations, and Paintings." On view from 11/30. 12/4 at 4: "Holiday Gifts." On view from 11/30. 12/10 at 1: "European and American Paintings and Drawings." On view from 12/7. • 175 E. 87th St. (212-427-2730).

**Phillips de Pury & Luxembourg**
12/9 at 10:30 & 2:30: "Magnificent Jewels." On view from 12/2. • 3 W. 57th St. (212-940-1200).

**Sotheby's**
12/4 at 10:15 and 2: "American Paintings, Drawings and Sculpture." On view from 11/30. 12/5 at 10:15: "Important Sporting Art." On view from 11/30. 12/6 at 10:15 and 2: "20th-Century Works of Art." On view from 12/1. 12/10 at 10:15 and 2: "Important Jewels." On view from 12/5. • 1334 York Ave., at 72nd St. (212-606-7000).

**Swann Galleries**
12/5 at 10:30 and 2:30: "Photographic Literature & Photographs." On view from 12/1. • 104 E. 25th St. (212-254-4710).

# Restaurants

Edited by Robin Raisfeld
& Rob Patronite

## New and Noteworthy

**★ Aix**
It took only the turn of a key for Aix to become hotter than Dennis Quaid's stolen kiss in *Far From Heaven*. Yet, unlike Tom Valenti's big-hearted bistro cuisine at nearby Ouest, chef Didier Virot's precise counterpoint cooking in this ingeniously laid-out neo-brownstone does little to play to the locals. None are leaving appearing the least bit slighted. And after you savor Virot's tomato tart perfumed with basil and Parmesan and foie gras in pear coulis, neither will you. • 2398 Broadway, at 88th St. (212-874-7400). (M–E)

**Assenzio**
Despite being banned in the U.S. and France, absinthe hasn't lost its café-society cachet, if restaurant names like L'Absinthe and Opaline are any indication. And now, from the owners of Osteria del Sole, comes Assenzio ("absinthe" in Italian), a rustic East Village wine bar where the most addictive thing on the premises is pane carasau, the crackly Sardinian flatbread served with everything from carpaccio and vitello tonnato to the pasta of the day. • 205 E. 4th St. (212-677-9466). (M) ($)

**★ Beyoglu**
Beyoglu is the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kabob.* Yegen's discourse, though, is no match for his kitchen's superb minty yogurt soup, tantalizingly good meze, and succulent doner kabob (the only entrée available) served three ways. • 1431 Third Ave., at 81st St. (212-570-5666). (I–M)

**Biscuit**
Chicken and waffles and Cheddar grits are mainstays on chef Josh Cohen's menu at Relish, the gorgeously restored Williamsburg diner. But that wasn't enough to satisfy his passion for Carolina barbecue, so in his spare time, he opened an eighteen-seat Prospect Heights joint of his own, where he goes whole hog, from ribs and pulled pork to barbecued-bologna sandwiches. The namesake buttermilk biscuits emerge from the oven twice daily. • 367 Flatbush Ave., near Sterling Pl., Prospect Heights, Brooklyn (718-398-2227). (I–M) ($)

**Cafe Del Bar**
Good news for customers of A, the bantam BYOB French-Caribbean bistro: Some of its carefree vibe and a couple of its appetizers have made their way next door, to a room outfitted with red lights, a reggae soundtrack, and photos of vintage Fords. The joint has a vaguely illicit speakeasy feel and a minuscule Montego Bay menu of curried lamb pies, beef patties, $3 Red Stripes, and rum cocktails served in soft-drink bottles. • 945 Columbus Ave., near 106th St. (917-863-5200). (I) ($)

**★ Crispo**
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

## OPENINGS

**Mama's Food Shop**
The East Village comfort-food cafeteria has expanded with a spiffy new branch so close to NYU, it should offer meal plans. Fried chicken and meat loaf come with sides like mac-and-cheese, roasted carrots and beets, and corn salad, but we don't think Mama will object if you head straight for the banana cream pie or the bread pudding of the day. • 222 Sullivan St. (212-505-8123). (I–M) ($)

**CurryShop**
Named for the cast-iron pan it's cooked in and served traditionally with nan bread instead of cutlery, the Birmingham balti has become as inherently British as fish and chips. So it makes perfect sense that expat Christopher Sell would open the CurryShop directly next door to his ChipShop, advancing his one-man British invasion of Park Slope. The mix-and-match menu offers a range of sauces, from korma to vindaloo, and Anglo appetizers like coronation chicken salad. • 383 Fifth Ave., Park Slope, Brooklyn (718-832-7701). (M) ($)

**Dos Caminos**
Stephen Hanson has made a habit—and a successful career—out of opening big, bold, budget-conscious restaurants. In this case, he adds margaritas and all sorts of assiduously researched Mexican fare to the mix. With 150 tequilas, 275 seats, and a south-of-the-border design scheme, he aims to spice up the state of Manhattan Mexican, from the humblest taco to the most complex mole. • 373 Park Avenue So., nr. 27th St. (212-294-1000). (M–E)

**★ Fresh**
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

**General Store**
Everything on the menu, from the Wisconsin cheese in the ham sandwich to the Maine lobster in the potpie, is American in origin at this combination restaurant–bar–ice-cream parlor–flower shop–bakery, where world-weary Manhattanites pledge culinary allegiance to an idealized version of middle America. Wash it all down with twelve American beers on tap and 30 American wines by the glass. • 29 Ave. B (212-254-0055). (M)

**Kitchen 22**
Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired lightbulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

**★ L'Impero**
We can't imagine a better upscale Italian-food bargain than Scott Conant's $48 four-course prix fixe at this sophisticated new Tudor City restaurant, where he synthesizes elegance and rusticity in dishes like duck-and-foie gras agnolotti and roast baby goat. Vicente Wolf (also a partner) is responsible for the polished, roomy design, and managing partner Chris Cannon masterminded the user-friendly wine list, which offers great values on daily-changing house carafes. • 45 Tudor City Pl. (212-599-5045). (E)

**Lunchbox Food Co.**
Despite the gleaming angular façade, terrazzo floor, and vinyl booths, Lunchbox is a diner in only the most abstract sense. If chocolate-truffle lollipops aren't enough of a clue that you haven't landed at Mel's, then check out the French sea salt on the tables. Need further proof? How about the organic beef in the terrific burger, homemade doughnuts, and old-fashioned bagels in iconoclastic flavors like orange zest and Parmesan? • 357 West St. (646-230-9466). (I–M)

**Ground Rules** These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

**O Mai**
First there was the East Village smash hit Cyclo. Then came Nam, the Tribeca triumph, which has in turn spawned a Chelsea outpost that aspires to the Vietnamese chainlet's winning formula of fresh, affordable food and stylishly understated décor. The kitchen reprises classics like wok-seared monkfish and lemongrass-crusted tofu, all done with characteristic delicacy and a knack for clear, vibrant flavors. • 158 Ninth Ave., near 19th St. (212-633-0550). (M)

**★ Pazo**
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

**Pierres Roulantes**
After a brief stint as a Mexican restaurant, the legendarily celebrity-stuffed Marylou's space has been remade as a French bistro by the owner of the Turtle Bay wine bar Le Bateau Ivre. The name means "rolling stones"; the mirror-lined dining room is decorated with vintage album covers signed by Mick and Keith; and the kitchen keeps rock-star hours, serving shellfish platters, onion soup, and cassoulet till 4 A.M. • 21 W. 9th St. (212-995-2168). (M)

**★ RM**
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

**★ Sciuscià**
The younger, loungier sequel to Il Gattopardo brings some of its predecessor's Southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for a terrific kibbeh appetizer, a Córdoba salad, and, at lunch, a $22.50 daily changing *piatto unico*, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M–E)

**Terrance Brennan's**
Dairy king Terrance Brennan has filled the void Larry Forgione left when he checked out of the Benjamin hotel. In a modern twist on the traditional chop house, meat and seafood are accessorized with your choice of sauces and butters; even the salt-baked potato comes with a condiment tray. Prime rib and chateaubriand for two are carved tableside. Plus flaky gougeres, onion soup, and cheeses straight from Artisanal's cave. • 565 Lexington Ave., at 50th St. (212-715-2400). (E)

**The Steakhouse at Fairway**
It's BYO, and almost cheaper than eating at home. Start with a fine Caesar and a crock of exceptional onion soup. The steak—strip, filet, or rib-eye—is cooked as requested (though a bit bland for prime dry-aged, as billed). Savvy locals arrive with great Burgundies from

Opening

# East Meets East Village

With the recruitment of two well-connected new partners and a subtle reworking of the menu and décor, the Vietnamese restaurant formerly known as Vicala has become **Sen**. But Chris Andrews and Chris Johnson, veterans of hot spots like Canteen, BondSt, and Thom, come bearing more than overstuffed Rolodexes. They've enlisted former Jean Georges pastry chef Eric Hubert to consult on the sampler-style dessert list and added a late-night menu to draw in all their restaurant-industry friends. Chef-owner Michael Huynh has revitalized the menu, too, adding dishes like yam soup with tiger shrimp, lobster-and-lotus-"rootlet" salad, and king prawns with tofu and bouillabaisse reduction. (111 Avenue C; 212-254-7773.)

SEN PALATE: The calm before the storm.

their own cellars, and host and patron Mitchel London strides the room making sure everyone has enough to eat—a lot like Mom. • 2127 Broadway, at 74th St. (212-595-1888). (M)

## Manhattan

### Lower New York

**★ Alias Restaurant**
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portobello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

**Bar Veloce**
The sleek East Village spot that helped launch the craze for tiny Italian sandwiches paired with easy-drinking wines—and gave off-duty chefs a late-night home besides Blue Ribbon and 'ino—has opened this second branch farther downtown. The pressed panini, tramezzini, and bruschetta, and the all-Italian wine list remain the same, but owner Frederick Twomey has installed a bar twice as long as the original, wisely anticipating a crowd • 17 Cleveland Pl. (212-966-7334). (I)

**Delmonico's**
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

**★ Hampton Chutney Co.**
Soho can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, fountain, and addictive dosas and uttapa stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and cookies. • 68 Prince St. (212-226-9996). (I) ($)

**★ The Harrison**
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

**★ Omen**
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M-E) AE only

**★ Thom**
In case your sense of civic duty hasn't compelled you to visit Soho recently, here are two enticements to lure you back: Thom's view of the Empire State Building from its new roof bar, and Michael Batt's equally seductive revamping of the ground-floor restaurant's menu. Batt's snapper crackling under glass noodles, spiced duck breast in a bath of huckleberry-plum wine, and orange-glazed lobster are as ingenious as they are delicious. • 60 Thompson St. (212-219-2000). (E)

**Tja!**
Why cross Scandinavian (specifically Swedish) cuisine with Asian (specifically Japanese)? "We both eat from the ocean," says owner Bjorn Moller, "and we both have a similar sense of design and space." The space in question is the old Barocco, painted burgundy and outfitted with mohair seats and a towering steel bar. • 301 Church St. (212-226-8900). (M)

### Below 14th Street, East

**Butter**
It's not easy being plump in this vast yawning space full of whisper-thin beauties with shoulders bared and the odd mix of urban louts and aging Lotharios who swim in their wake. Chef Keith Harry (ex-Chanterelle) has more than enough ideas, some quite good: raw hamachi, crisp and spicy black sea bass, and a slightly stingy ration of rare ostrich, in particular. Feast your eyes on a 3-D photo of a forest at one end, the soaring arches above, and witty little illuminated nooks. • 415 Lafayette St. (212-253-2828). (M-E)

**DoSirak**
As it turns out, man cannot live by yams alone: Hero's, the Japanese fast-food joint singularly devoted to dishes made with starchy Japanese sweet potatoes, has expanded into this Korean bibimbop shop now called DoSirak. The menu includes homey Korean soups and noodle dishes, but the new owners are wisely keeping the sweet spuds, including the delicious, addictive baked tubers topped with peanut butter. • 30 E. 13th St. (646-336-1685). (I)

**★ Il Posto Accanto**
This is where the same harried crew behind the popular Il Bagatto come to unwind. Literally "the place next door," Il Posto Accanto is their homey, low-key tribute to Italian wines. Nearly 100 are sold by the bottle, the half-carafe, and the quarter-carafe, which measures about a glass and a half—enough to accompany a cheese plate, a panino, or a rustic crock pot of warm vegetables drizzled with truffle oil. • 190 E. 2nd St. (212-228-3562). (I-M)

**★ Jewel Bako**
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

**Osso Buco**
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

**★ Patio Dining**
Sara Jenkins cooks with the seasons and shops at the Greenmarket, which makes her small daily menu fresh, unpredictable, and Chez Panissean in spirit—think Jonathan Waxman's Washington Park on a tiny East Village restaurant budget. Earthy, comforting soups; rich, veggie-strewn pastas; boutique free-range pork and veal; and fresh, expertly cooked fish sound simple but are elevated by first-rate ingredients—even the doctored house olive oil makes a bold, aromatic statement. • 31 Second Ave. (212-460-9171). (M)

**Supper**
Supper is polpettone kingpin Frank Prisinzano's attempt to do for northern-Italian cooking what he's done for southern at his perpetually packed Frank and Lil' Frankie's. The crowded, convivial space is decked out with wooden communal tables, a bustling open kitchen, and floral-pattern plates that evoke Sunday supper at Grandma's house. The real attraction, though, is what's on those plates: an herby minestrone Genovese, perfectly thin veal Milanese, a luscious chocolate-hazelnut custard pudding, a daily risotto, and bollito misto on weekends. • 156 2nd St. (212-477-7600). (I-M)

**Telephone Bar & Grill**
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

**★ United Noodles**
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its

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PHOTOGRAPH BY KENNETH CHEN.

raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

## Below 14th Street, West

**★ A Salt & Battery**
A fish-and-chips shop that literally reeks of authenticity: Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I–M)

**Alfama**
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

**★ BB Sandwich Bar**
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

**Burrito Loco**
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

**★ Chow Bar**
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

**★ Inside**
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef–co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

**Tio Pepe**
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

**★ Wallsé**
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

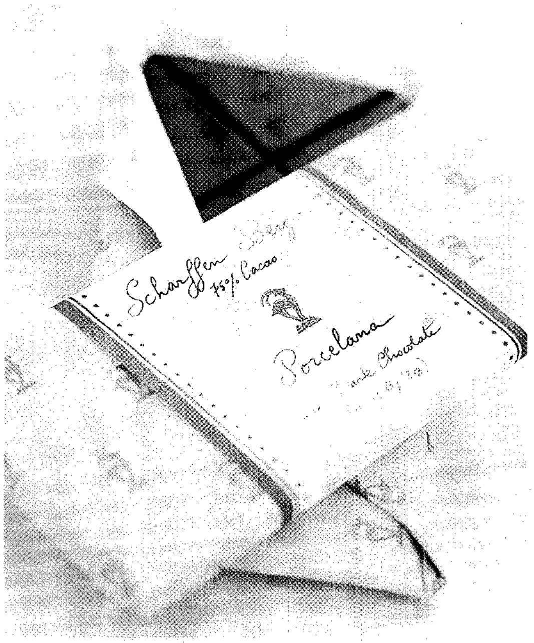
## 14th–42nd Streets, East Side

**★ Bar Demi**
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

**Black Duck**
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

**★ Blue Smoke**
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

**★ Craft**
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)



DARK VICTORY: Scharffen Berger's new Porcelana bar.

**Madison Bistro**
What every neighborhood needs: a casual spot for French classics like escargots, steak-frites, and bouillabaisse. Open-faced sandwiches called tartines are available at the bar, as are rustic French wines poured from imported oak barrels. • 238 Madison Ave., nr. 37th St. (212-447-1919). (M)

**Nong**
Seemingly overnight, the Asian-influenced Aleutia morphed into the all-Asian (mostly Thai and Japanese) Nong, and a chef who used to work at Ruby Foo's came in to consult on the spicy new menu. Choose from wok plates (chicken fried rice), large plates (crispy whole fish), and bento-box lunches full of rolls, dumplings, and stir-fries. • 220 Park Ave. So., at 18th St. (212-529-3111). (M)

**Rodeo Bar & Grill**
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

**TanDa**
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S., nr. 24th St. (212-253-8400). (M–E)

**★ Union Pacific**
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

## 14th–42nd Streets, West Side

**★ Above**
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

## Shopping

# Raising the Bar

**Scharffen Berger**, Berkeley's bittersweet answer to Callebaut and Valrhona, has created a boutique bar to mark its fifth anniversary. The limited-edition Porcelana, made from rare Venezuelan criollo beans, has a 75 percent cacao content and a distinctive fruity, dark-chocolate flavor sure to appeal to the type of connoisseur who sings its praises—soft tannins, mild acidity—in winespeak. They're only available by the dozen, which presents a delectable holiday dilemma: to stuff stockings, or to stockpile? ($60 per dozen, at scharffenberger.com.)

PHOTOGRAPH BY CARINA SALVI.

**★ Arezzo**
You'd never know it from those Upper East Side trattorias whose blandly unchallenging menus probably originate from one communal kitchen under Third Avenue, but clean, simple Italian fare needn't be boring. Arezzo proves how satisfying familiar can be. The room is spartan, but let steaming plates of pea-flavored cavatelli in a hot-sweet sausage ragu, "focaccina" halved and smeared with Robiola, lamb swathed in goat cheese, and, yes, spaghetti bolognese cloud your vision. • 46 W. 22nd St. (212-206-0555). (M–E)

**Arno**
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

**Bryant Park Grill**
This straightforward American restaurant boasts the city's prettiest pocket park as its backdrop. During the summer, the outdoor café is as mobbed as Times Square. Claim a table indoors at the calmer Grill and try the Caesar salad, dry-aged New York strip steak, or maple-glazed Atlantic salmon. • 40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E)

**Chelsea Ristorante**
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

**★ Ilo**
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

**Le Madri**
Pino Luongo's Chelsea mainstay has long enjoyed a reputation for rustic informality and flavorful Tuscan fare like sautéed chicken livers with pancetta and sage, buttermilk-and-Parmesan-marinated soft-shell crabs, and who can resist the wood-oven pizzas and fabulous focaccia robiola? The sidewalk café is a nice warm-weather spot for a light lunch of salad and pasta. • 168 W. 18th St. (212-727-8022). (M–E)

**Man Ray**
French record producer Thierry Klemeniuk recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. He outfitted an old Chelsea firehouse with lots of retro-looking Pan-Asian knickknacks, and the food is better than it should be. Chef Benjamin De Forest's menu mixes unfussy French bistro standards like frisée aux lardons alongside some trendy dishes like seared fennel-pollen-crusted yellowfin tuna. • 147 W. 15th St. (212-929-5000). (M–E)

**★ The Park**
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

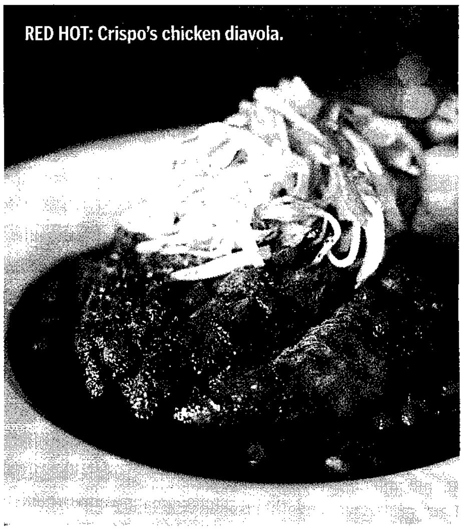
**Slate**
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

**T.S. Ma**
If you work at CNN, MSG, or the main post office branch, you've likely already eaten here. But if you're catching a train at Penn Station, or have tickets to the Garden, you should be aware that you're only minutes away from a plate of salt-and-pepper shrimp or General Tso's chicken. As has become increasingly prevalent in the Chinese-restaurant universe, there's also a sushi bar, plus a private dining area. • 360 W. 31st St. (212-971-0050). (M)

Object of Desire

# Satanic Majesty

As far as we're concerned, any dish with the word *devil* in its name is bound to be better than one without it. Consider devil's food, deviled eggs, and devils on horseback—and now Frank Crispo's updated take on **chicken diavola** ("devil-style"). The chef dresses up this juicy, chili-peppered bird for the holidays with an herby, fresh pomegranate glaze and ruby-red seeds for a lip-smacking hot-sweet-tart effect. (Crispo, 240 West 14th Street; 212-229-1818.)



RED HOT: Crispo's chicken diavola.

**World Yacht Dining Cruises**
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives's Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

## 43rd–56th Streets, East Side

**★ Avra**
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

**★ Caffè Linda**
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

**Giambelli 50th Ristorante**
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

**Haru**
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

**★ Kuruma Zushi**
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

**★ Lutèce**
The garden, all muffled in beige, is a shock—severe but soothing, good for gossip and seduction, especially at chef David Feau's remarkable $29 prix fixe lunch. His smartly mounted carpaccio tasting is provocative and mostly rewarding. A chic salmon fillet floats in a creamy vegetable blanquette, and a scattering of veggies makes a wonderful foil for cabbage-wrapped halibut. Yogurt crème brûlée is a reach that definitely pleases. • 249 E. 50th St. (212-752-2225). (E)

**★ Maloney & Porcelli**
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

**Nino's Positano**
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

**Smith & Wollensky**
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

## 43rd–56th Streets, West Side

**★ Aquavit**
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

**★ Beacon**
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so

PHOTOGRAPH BY TINA RUPP.

cosmos, the classic-cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

**Bello**

Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

**Ben Benson's Steak House**

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

**Benihana**

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

**Cascina**

The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

**Cité**

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

**Coco Pazzo Teatro**

Tucked away inside the Time Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The casually elegant dining room is a comfortable, informal spot for hearty dishes like mussels steamed with tomato, basil, and white wine; and grilled ribeye smothered with onions, peppers, and mushrooms. • 224 W. 49th St. (212-320-2929). (M–E)

**Da Rosina**

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

**☆ DB Bistro Moderne**

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

**★ Del Frisco's**

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

**Film Center Cafe**

To go with the vintage film memorabilia at this casual Hell's Kitchen comfort-food zone, there's a long list of wraps and overstuffed sandwiches, roast turkey, meat loaf, a raw bar, and a lively late-night bar scene. • 635 Ninth Ave., nr. 44th St. (I–M)

**Fives**

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

**Haru**

This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversize sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

**☆ Il Gattopardo**

Chef Vito Gnazzo lights up this tiny spot and its ivy-draped garden with rustic classics from Naples and its surround—cabbage-wrapped meatballs, homey artichoke parmigiana with smoked mozzarella, and Neapolitan meat loaf encircling hard-boiled egg with olive mashed potatoes. Locals come by Wednesdays for suckling pig with delicious broccoli rabe, and the ricotta-and-wheat torta called pastiera is a rare find. • 33 W. 54th St. (212-246-0412). (M–E)

**Johnnie's Italian**

This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

**Martini's**

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

**St. Andrews**

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

**Trattoria Dopo Teatro**

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

**Tuscan Square**

Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room with a downstairs marketplace complex of salad, sandwich, and pasta stations, plus a bakery and espresso bar. Chef Steven Petrecca's Tuscan menu offers such enticing entrées as fettuccine with veal-and-sage ragu and a ribeye steak with sautéed broccoli rabe. • 16 W. 51st St. (212-977-7777). (M–E)

**Utsav Festive India**

The $13.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

**Vago**

This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio and venison medallions sautéed with Barolo and chestnuts. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. • 29 W. 56th St. (212-765-5155). (M–E)

**Zanzibar**

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, and Mediterranean touches appear in dishes like fresh tuna tabbouleh, homemade Moroccan sausages with roasted pimientos, and semolina-dusted halibut with charmoula. The menu is arranged by portion size ("tiny," "small," and "sharing"), so be prepared to pass your plate. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

## 57th–60th Streets

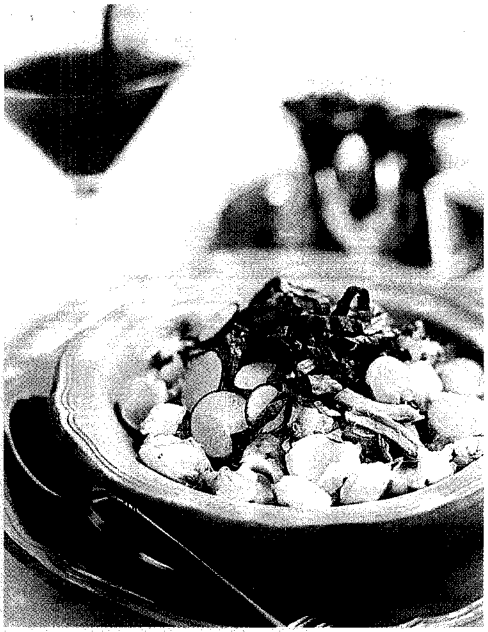
**★ Alain Ducasse at the Essex House**

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner

### Happening

## Inside Job

The Monday-night dinner series at **Inside** celebrates seasonal ingredients (pumpkins and gingerbread), explores variations on a single-dish theme (grilled cheese), and, with the aid of an outdoor smoker, ambitiously tackles barbecue. But the recurring Mexican night gives "staff meal" a new meaning: Every Mexican employee, from waiter to dishwasher, cooks a favorite family recipe (and chef Charleen Badman gets a well-deserved break). The next south-of-the-border supper will be served December 9, featuring à la carte selections like prickly-pear margaritas, pozole, carne asada, and a version of chiles en nogada that substitutes pecans for the classic walnut sauce. (9 Jones Street; 212-229-9999.)



NO PLACE LIKE HOMINY: Pozole, a Monday-night special at Inside.

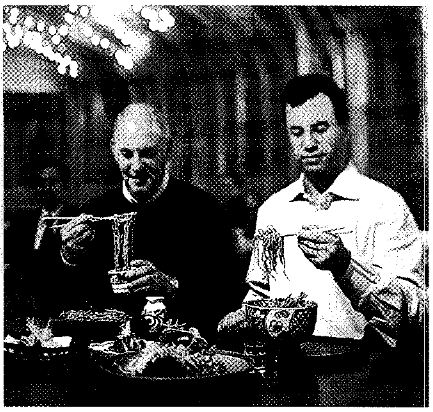
PHOTOGRAPH BY TINA RUPP.

# Ask Gael

## Where will I find a retreat from excess?

"If we must go out, let it be something light," my mate begged in a fit of foie gras regret. **Soba Nippon**, with its sinuous and tasty noodles, proves the perfect restorative. An offshoot of the venerable Nippon Restaurant, this soba stop can be peaceful and almost deserted at dinnertime except for a scattering of passionate fans. One of them, a Japanese friend, suggests appetizers to share, like char-broiled eggplant, pickled vegetables, fried squid, takoyaki dumplings, splendid tuna pirikara (chopped with cucumber and marinated in spicy fish roe), or agedashi mozzarella, the delicious updating of a Zen classic. The house does sushi too, but soba noodles (made fresh daily, from the optimum mix of 80 percent buckwheat and 20 percent wheat) is why we're here. So serious is owner Nobuyoshi Kuraoka that he grows his own buckwheat in Canada. And how soothing these noodles are, coiled in heady broth with add-ons like grated yam, tempura shrimp, slivers of duck, or deep-fried tofu. (19 West 52nd Street; 212-489-2525.)

OODLES OF NOODLES: Soba Nippon's house specialty.



doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. • 155 W. 58th St. (212-265-7300). (E)

**★ Atelier**
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

**Jimmy's Downtown**
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

**The Manhattan Ocean Club**
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

**★ March**
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

**★ Norma's**
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

**ONEc.p.s.**
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

**★ San Domenico**
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

**★ Shelly's New York**
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

### Above 60th Street, East Side

**The Boathouse in Central Park**
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Dr. N. (212-517-2233). (M–E)

**★ Cafe Boulud**
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

**★ Centolire**
The theme of Pino Luongo's latest is Italian-American/Tuscan. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (spaghetti with spicy lobster and oven-dried cherry tomatoes, a dazzlingly good dry-aged rib-eye steak). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

**Coco Pazzo**
Pino Luongo's Upper East Side temple of Tuscan is a neighborhood spot for a particularly demanding neighborhood. For everyone else, dishes like rigatoni with sweet and spicy sausage and peas in a tomato-cream sauce, and bistecca alla Fiorentina—not to mention an award-winning wine list—definitely merit a special trip. • 23 E. 74th St. (212-794-0205). (E)

**★ Fred's at Barneys New York**
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, daylight. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

**Haru Sake Bar**
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

**★ JoJo**
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

**Maine Lobster Seafood Restaurant**
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

**Mark's**
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

**Mo's Caribbean Bar and Mexican Grill**
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

**Nino's**
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna

PHOTOGRAPH BY KENNETH CHEN.

on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

**☆ Park Avenue Cafe**

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

**★ Pio Pio**

The excellent Peruvian rotisserie birds at this branch of the Queens-based chicken chainlet are marinated for twelve hours in a mixture of cumin, garlic, Peruvian beer, and a few other key ingredients the owners prefer to keep a trade secret. Ponder these mystery spices over a pisco sour and a "matador combo," a whole chicken with a tableful of sides. • 1746 First Ave., nr. 91st St. (212-426-5800). (I–M)

**★ The Post House**

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

**Rouge**

Despite the demure Upper East Side– townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups. • 135 E. 62nd St. (212-207-4601). (M)

**Sel & Poivre**

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

**Toraya**

A Japanese tea room in an elegant townhouse offering an enticing assortment of confections, green teas, and desserts. • 17 E. 71st St. (212-861-1700). (I)

## Above 60th Street, West Side

**★ Barney Greengrass**

A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But you're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($)

**★ Calle Ocho**

Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terracotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

**★ Compass**

It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

**☆ Jean Georges**

Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

**★ Max SoHa**

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

**★ Ouest**

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

**Rain**

Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

**Restaurant 222**

Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricy à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

**Sapphire Indian Cuisine**

A couple of partners from Tribeca's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

**Scaletta**

A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

## Queens

**★ Spicy & Tasty**

The name says it all at this spartan but clean, bright, and accommodating Sichuan restaurant a few blocks removed from Flushing's Main Street fray. There are no better adjectives to describe the red chili oil that characterizes this cuisine and ignites springy ma-la noodles, pork wontons, and dumplings. Standards like twice-sautéed pork and tea-smoked duck are salty, succulent, and flavorful. Try the flaky red-bean pastries for dessert while an intense card game rages in the back room. • 133-43 Roosevelt Ave. (718-939-7788). (I)

## The Underground Gourmet

# Hearty Attack

GOULASHERS: Touch of Hungary's Julianna Koltai and Andrea Rafael.

The name of the place, **Touch of Hungary**, is a touch misleading. It's not that this new College Point, Queens, storefront isn't a source of authentic home-style Hungarian cooking: It's just that after witnessing a standard portion here, the last words that you'd consider placing before "Hungary" would be "touch of." Let's just say that should an aspiring International Federation of Competitive Eating champ ever tire of his training regimen of hot dogs and matzo balls, he might consider this restaurant's goulash. The dish is served in true Hungarian fashion as a thick soup, not a stew, loaded with chunky cubes of beef, potatoes, carrots, and mild paprika (if you like it spicier, ask). The "small" ($5.50) portion comes in a colorful oversized ceramic cup, as disproportionately large as Lily Tomlin's rocking chair. The large size—enough to fuel an average-sized Super Bowl party—is twice as big but costs only two bucks more. There's also a beef stew called marhapörkölt ($13.95), a huge platter of tender, fatty beef matched by as much nokedli, a toothsome spaetzle-like pasta, to soak up the juices. Cabbage stuffed with beef and rice with its twin peaks of tangy sauerkraut, and an estimable sliced-pork dish with sour cream and bacon, are similarly hearty and delicious. If you make it to dessert (and few do), try the gesztenyepüré, a sweet chestnut paste that looks like it's been run through the linguini maker and topped with whipped cream. (121-17 14th Road, College Point; 718-762-3435.) R.P.

PHOTOGRAPH BY CARINA SALVI.

# Classical & Dance

Edited by Alicia Zuckerman

## Classical Music

**★ mercy**
Meredith Monk's music-theater collaboration with sculptor–installation artist Ann Hamilton explores the ability to withhold empathy and compassion. 12/3–12/7 at 7:30. • Harvey Theater, Brooklyn Academy of Music, 651 Fulton St. (718-636-4100); $20–$45.

**"Composer Portraits: Jeffrey Mumford"**
The Corigliano String Quartet, the Amelia Piano Trio, and soloists perform world and New York premieres and a two-piano piece composed in honor of Elliott Carter, a major Mumford influence. 12/4 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $20.

**★ Guarneri String Quartet**
Performs early Beethoven and Mendelssohn and late Brahms. 12/4 at 8. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$37.50.

**★ New York Philharmonic**
Christian Tetzlaff makes his Phil debut in Beethoven's Violin Concerto, led by Christoph von Dohnányi. Also, Ives and Bartók. 12/4 and 12/5 at 7:30; 12/6 at 2. Lorin Maazel conducts the 160th birthday concert, re-creating the inaugural program of Beethoven's Fifth and selections from *Fidelio*, and Webern's *Oberon*. Arias sung by Deborah Voigt. 12/7 at 8. • Avery Fisher Hall, Lincoln Center (212-875-5656); $20–$98.

**Western Wind Vocal Ensemble**
Presents *The Chanukkah Story*, with music of the Spanish Jews, Yiddish melodies, and modern Israeli and American tunes. Tovah Feldshuh narrates. 12/4 at 6:30. • Winter Garden, World Financial Center, 220 Vesey St. (212-945-0505); free.

**★ "Winterreise"**
Trisha Brown stages Franz Schubert's epic song cycle, sung by baritone Simon Keenlyside. 12/4–12/13. (See "Dance.")

**"Sounds of New York"**
Violinist Jennifer Koh and pianist Reiko Uchida perform works by hometown composers John Zorn, Steve Reich, Elliott Carter, Charles Wuorinen, and Ornette Coleman. 12/5 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $20.

**★ Orchestra of St. Luke's**
Berlioz's *Les Nuits d'Été* features mezzo Susan Graham. Mozart's Symphony No. 41 ("Jupiter") and Mendelssohn's *The Hebrides* are also on the program. 12/5 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $23–$74.

**Cantori New York**
Annual holiday concert includes traditional Christmas and Hanukkah songs. 12/6 at 8 and 12/8 at 3. • Church of St. Luke in the Fields, 487 Hudson St. (212-439-4758); $15.

**Mendelssohn String Quartet**
Program explores thematic similarities between Beethoven's quartets and T. S. Eliot's poetry, using archival sound of Eliot reading his *Four Quartets*. 12/7 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $35.

**Bronx Arts Ensemble & Singers**
Annual "Music for St. Nicholas" concert: Old Dutch carols and narration celebrate the season. 12/7 and 12/8 at 1 and 3. • Van Cortlandt House Museum, Broadway nr. W. 246th St., the Bronx (718-601-7399); free (tickets required).

**Imani Winds**
Performs original collaborations with Paquito D'Rivera and Argentine tango master Daniel Binelli. 12/7 at 8. • Aaron Davis Hall, City College, Convent Ave. bet. 133rd and 135th Sts. (212-650-7100); $20.

**Choral Symphony Society**
Performs Bach's Christmas Oratorio with the New York Cantata Singers. 12/8 at 7. • Christ and St. Stephen's Church, 120 W. 69th St. (212-864-7541); $20.

**★ Eos Orchestra**
Jonathan Sheffer leads a premiere arrangement of Schütz's *The Christmas Story*, with soloists and members of the Collegiate Chorale. 12/8 at 6:30 and 8:30. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $55.

## Opera

**Amato Opera**
Rossini's *Barber of Seville* opens 12/7 and runs weekends through 1/5. 12/7 at 7:30; 12/8 at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28.

**Dicapo Opera**
Presents Puccini's rarely staged second opera, *Edgar*. 12/6 and 12/7 at 8; 12/8 at 4. • Dicapo Opera, 184 E. 76th St. (212-288-9438); $45.

**★ Metropolitan Opera**
William Bolcom's *A View From the Bridge* has its Met premiere, 12/5. (See box.) Beethoven's *Fidelio* closes 12/7 and Donizetti's *Lucia di Lammermoor* closes 12/10. Verdi's *Il Trovatore* is also onstage. Call, or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

## Dance

**Ballet Hispanico**
New works including Ann Reinking's *Slices*, a joyful, full-company dance set to music by Santana, and Pedro Ruiz's *Cecilia*, based on a tragic nineteenth-century Cuban love story. Through 12/15. Call for details. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $40.

**Eleventh Annual Improvisation Festival**
Two weeks of events include performances by Bebe Miller, Sara Rudner, John Jasperse, and others. Through 12/15. Call for details. • Various Lower East Side venues (212-598-0551); free–$12.

**★ New York City Ballet**
*George Balanchine's The Nutcracker* runs through 1/5. Call for details or visit nycballet.com. • New York State Theater, Lincoln Center (212-870-5570); $18–$90.

**★ Trisha Brown Dance Company**
New York premiere of *Geometry of Quiet*, set to Salvatore Sciarrino, and the 1986 *Set and Reset* with score by Laurie Anderson; also, *El Trilogy*. Through 12/14. Call for program details. • John Jay College Theater, Lincoln Center (212-721-6500); $40.

**★ "Winterreise"**
Trisha Brown stages Schubert's epic song cycle, sung by baritone Simon Keenlyside and danced by members of her company. Through 12/13. Call for details. • John Jay College Theater, Lincoln Center (212-721-6500); $40.

**★ Alvin Ailey American Dance Theater**
Premieres Lynne Taylor-Corbett's *Prayers From the Edge*, set to Peter Gabriel's *Passion*; also a transformed version of *Black Milk*, originally choreographed for the women of the Kibbutz Contemporary Dance Company, and *Apex*, set to techno and jazz. 12/4–1/5. Call for details. • City Center, W. 55th St. bet. Sixth and Seventh Aves. (212-581-1212); $25–$90.

**★ "The Bottomland"**
Doug Varone's full-evening multimedia work about the lives of people in backwoods Kentucky has its world premiere. 12/4–12/22. Call for details. • Ohio Theater, 66 Wooster St. (212-279-4200); $25–$32 (12/4, 12/10: $150–$250).

**★ Big Dance Theater**
Director Paul Lazar, choreographer Annie-B Parson, and playwright Mac Wellman join forces for this modern take on *Antigone*. 12/5–12/22. Call for details. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $32.

**Ground Rules** This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

### Talent

## *Bridge* Builder

"It's dangerous. You almost get your nose punched in if it doesn't seem right," jokes American composer William Bolcom about bringing his opera based on Arthur Miller's play **A View from the Bridge**, set in Red Hook in the fifties, to New York. "We all, of course, were hoping it would end up here." (It premiered in Chicago and opens Thursday at the Metropolitan Opera.) Librettist Arnold Weinstein called on Miller himself to help bring longshoreman Eddie Carbone; his wife, Beatrice, sung by Catherine Malfitano; her lovely niece, whom the couple has raised since childhood, and after whom Eddie lusts, with ugly consequences; and two colorful fresh-off-the-boat Italian cousins to the opera stage. (Miller contributed lyrics for two arias.) Bolcom added a Greek-chorus-like group of community folk, while paring down some of the play's more descriptive elements because, he says, the music does that job. "Even though this is an American opera, it very much evokes the feeling of the Italian opera, this passionate conviction—Verdian *sangue*!" (See "Opera.") A.Z.

*VIEW* MASTERS: Catherine Malfitano and Kim Josephson in William Bolcom's adaptation of *A View From the Bridge*.

PHOTOGRAPH BY DAN REST/LYRIC OPERA OF CHICAGO.

Edited by Ethan Brown

## Concerts

**Guns n' Roses**
12/5 at 8. The excitement surrounding the return of Guns n' Roses is both completely understandable and vexing: The group's debut remains one of the great albums of the eighties, and their last recorded work, *Use Your Illusion*, proved that the band was striving toward the sort of genius of the *Exile on Main Street*–era Rolling Stones. But the band was never any good live, and their much-praised performance on the MTV Video Music Awards offered little more than the sight of a plump Axl Rose with a desiccated voice trying to reclaim the rock throne. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171). $42-$79.50.

## Small Stages

**B.B. King Blues Club & Grill**
12/5: Stanton Moore and George Porter. 12/6: KC and the Sunshine Band. 12/7: Glen Burtnik's X-Mas Xtravaganza. 12/9: Toots and the Maytals. 12/10: GZA. • 243 W. 42nd St. (212-997-4144).

**★ Bottom Line**
12/5: War. 12/6: Alana Davis; Gail Ann Dorsey. 12/7: Lea Delaria. • 15 W. 4th St. (212-228-6300).

**★ Bowery Ballroom**
12/5: Mixmaster Mike; Jazzy J; Large Professor. 12/6: El Vez's "Christmas Show." 12/7: The Detroit Cobras; Les Sans Culottes. 12/9: Bright Eyes; the Good Life; Azure Ray. 12/11: Susan Tedeschi. • 6 Delancey St. (212-533-2111).

**Connolly's Pub and Restaurant**
Saturdays at 10:30: Black 47. • 121 W. 45th St. (212-597-5126).

**Irving Plaza**
12/6–12/7: Chris Robinson and the New Earth Mud. 12/9: Shadows Fall; Most Precious Blood; Killswitch Engage. • 17 Irving Pl. (212-777-6800).

**Joe's Pub**
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. • 425 Lafayette St. (212-239-6200).

**Knitting Factory**
12/4–12/5: Melissa Ferrick. 12/6: The Figgs; the Witnesses; Ben Arnold. 12/7: Enon; Bloodthirsty Lovers. 12/8: JDub Records presents: "Zachor! A benefit concert for Ben and Marla" with Hasidic New Wave; Alioune Faye and Yakar Rhythms. 12/9: "International Pop Overthrow Festival" presents: The Pills; Orion; the Spongetones; the Flashcubes. 12/10: MC Paul Barman; Whirlwind Heat; Sucka MCs. • 74 Leonard St. (212-219-3055). $.

**Makor**
12/4: Pharaoh's Daughter. 12/7: Kokolo Afrobeat Orchestra; Femm Nameless; NoJazz. 12/8: "Classical Cafe." 12/9: David Berkeley; Meika Pauley; Lee Feldman; Regina Spektor. • 35 W. 67th St. (212-601-1000).

**★ Maxwell's**
12/4–12/6: Yo La Tengo. 12/7: "International Pop Overthrow Festival" presents: Orange Park; Shane Faubert; Nice Guy Eddie; Buckle; the Breetles; Static Radio; R. Stevie Moore; Neo; the Housepets; Copperpot; the Sights; Billionaire Boys Club; 10 Heads High; the Cucumbers; the Suggestions; Maple Mars; David Mills. 12/8: The Detroit Cobras; the Swingin' Neckbreakers. 12/9: El Vez's "Christmas Show." 12/10: The Sneaker Pimps. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

**Mercury Lounge**
12/4: Hula; Skeleton Key. 12/5: The Realistics; PS; Blue Sparks. 12/6: The Lilys; Palomar; Miracle of 86. 12/7: Future Bible Heroes. 12/8: Luther Wright and the Wrongs. 12/10: Burning Brides; Bad Wizard; Darediablo. 12/11: VHS or Beta; Scissor Sisters; Phaser. • 217 E. Houston St. (212-260-4700).

**Northsix**
12/5: Denali; TFT; Spokane. 12/6: Theo; the Color Guard. 12/7: Heroine Sheiks; Burning Brides. 12/8: "Comix Decode" with Phoebe Gloeckner; Kim Deitch; Nick Bertozzi. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

**S.O.B.'s**
12/4: "Black Lily." 12/5: "Basement Bhagra." 12/6: "Soulcity" presents: John Stephens. 12/7: Brazooca. 12/9: Willie Rosario. • 204 Varick St. (212-243-4940).

**Southpaw**
12/4: Citizen Cope. 12/5: Enon; Bloodthirsty Lovers. 12/6: "International Pop Overthrow Festival." 12/7: The Sneaker Pimps. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

**The Village Underground**
12/4: The Time of the Hyena; Royal Playboy Cartel; Sin Sin; Army of Mars. 12/6: Dry Kill Logic; Blind Hate Experiment. 12/7: Wanda Jackson. 12/10: Jim Rose Circus. • 130 W. 3rd St. (212-777-7745).

**★ "Warsaw"**
12/7: Stephen Malkmus and the Jicks (see box). 12/8: Har Mar Superstar; the Gossip; the Boxes. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

## Clubs

**APT**
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with Andrew Andrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

**Arc**
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

**Centro-Fly**
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

**Club Shelter**
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

**Luxx**
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

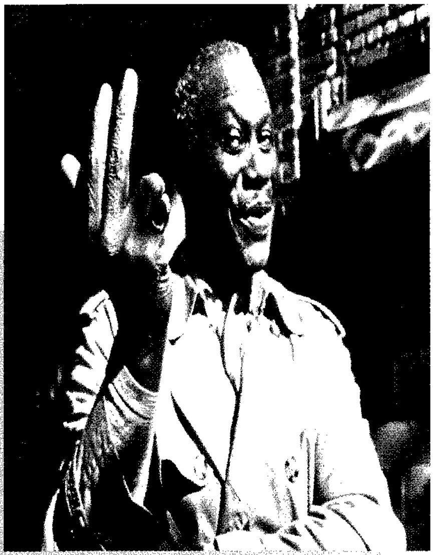
**The Roxy**
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

**Spa**
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

**Ground Rules** In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

### Performance

## Groove God



FUNK KEYS: Jazzman Reuben Wilson at Lincoln Center.

Though some called them lightweights, it's hard to overstate the importance of funk-jazz fusionists like organist **Reuben Wilson.** "I toured with Guru in 1995," Wilson says, referring to the front man of the hip-hoppers Gang Starr, "and then in the late nineties, I got invited to England to play acid-jazz parties. Now the jam bands are calling me up to play. It's just crazy." A listen to perhaps his greatest album, 1969's *Blue Mode*, where the organ player creates searing grooves out of soul hits like Otis Redding's "Knock on Wood," explains why Wilson's legacy is so far-reaching. "Back when I started, I thought there was room for a merger of jazz and pop," Wilson says, "and there was." On December 6 and 7, Wilson and his band Masters of Groove join the similarly oft-sampled vibesman Roy Ayers, among others, for Jazz at Lincoln Center's "Soul Call." Is the jazz Establishment finally getting down? "I don't want to make any judgments," Wilson says with a laugh. "All I know is that I wanna make people tap their toes and feel real good." (See "Jazz.") E.B.

PHOTOGRAPH BY PETRA.

## Solutions to last week's puzzles

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Performance

# Street Smarts

His literate rock has been shoved out of the limelight by the latest wave of mumbly garage rockers, but that doesn't mean that Stephen Malkmus is headed for irrelevance. The Pavement front man released a solo album last year that's full of the sort of acerbic, funny stuff that made albums like *Brighten the Corners* and *Slanted and Enchanted* so great. Better yet, for his live show—at Warsaw on December 7—Malkmus will be joined by an extremely capable band called the Jicks. (See "Small Stages.")

UP FROM THE PAVEMENT: Stephen Malkmus plays Warsaw.

## Jazz

**Birdland**
Mondays from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 12/6–12/7: Freddy Cole. • 315 W. 44th St. (212-581-3080).

**Blue Note**
Through 12/8: Lee Ritenour. • 131 W. 3rd St. (212-475-8592).

**Cajun**
Mondays and Thursdays: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

**Iridium**
Monday nights, the Les Paul Quartet holds office hours. Through 12/8: Lee Konitz Trio; Dr. Lonnie Smith Trio. • 1650 Broadway, at 51st St. (212-582-2121).

**★ Jason Moran**
12/6 at 8:30. Moran's new album, *Modernistic*, is a mind-blower: Among its many thrills is a cover of Afrika Bambaataa's "Planet Rock" that captures all the apocalyptic funk of the original. • Symphony Space, 2537 Broadway, at 95th St. (212-864-5400). $21.

**★ "Jazz at Lincoln Center" presents: "Soul Call"**
12/6–12/7 at 8. With Roy Ayers; Reuben Wilson and Masters of Groove (see box); Lou Donaldson and David "Fathead" Newman. • Alice Tully Hall, Lincoln Center (212-721-6500). $25–$55.

**★ "Jazz Insights" Presents: "Giving the Drummer Some"**
Weekly music-and-lecture series hosted by Arnold J. Smith. All sessions are held on Tuesdays from 7:45 to 9:30. 12/10: Tim Horner. • New School University, 66 W. 12th St. (212-229-5690). $35.

**Jazz Standard**
Sets at 7:30 and 9:30. Through 12/8: "Spotlight on Palmetto Records" with Andrew Hill Quartet; David Berkman Quartet; Orrin Evans Quartet; more. • 116 E. 27th St. (212-576-2232).

**Rose Center**
The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances the first Friday of every month from 5:45 to 6:45 and 7:15 to 8:15. 12/6: Ray Mantilla and the New Space Station. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

**Small's**
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

**Tonic**
Sundays: "Klezmer Sundays." 12/4: Tim Barnes; Toshio Kajiwara; Okkyung Lee; Alan Licht; more. 12/5: Kevin Norton; Elysian Fields. 12/6: Sanda; Rob Burger. 12/7: Borbetomagus; Merzbow. 12/8: John Guilt. 12/10: Frank London. 12/11: Susie Ibarra Trio. • 107 Norfolk St. (212-358-7503). $.

**★ Village Vanguard**
Mondays in November: The Vanguard Jazz Orchestra swings on. Through 12/8: Geri Allen Trio. • 178 Seventh Ave. So. (212-255-4037). $.

## Comedy

**Comedy Cellar**
Through 12/8: Colin Quinn; Mitch Fatel; Kevin Brennan; Godfrey; Greg Giraldo. • 117 MacDougal St. (212-254-3480).

**Dangerfield's**
Through 12/8: Hood; Russ Meneve; Nancy Redman; Jessica Kirson; Gregory Vacarello; Steve Byrne. • 1118 First Ave., near 61st St. (212-593-1650).

**Surf Reality**
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

## Cabaret

**★ Cafe Carlyle**
Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Saturdays through 12/31: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

**Don't Tell Mama**
Thursdays in December at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia and Christine Pedi in "Judy Garland and Liza Minnelli Live!" • 343 W. 46th St. (212-757-0788). $.

**★ Feinstein's at the Regency**
Through 12/28: Michael Feinstein; $30 food-and-beverage minimum for all shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

**Judy's**
12/4: Antoinette Silicato in "Singing to Life." 12/6: Julie Reyburn returns in "Blackbird." 12/7: Judy Kreston & David Lahm in "A Brand New Us." 12/8: Susan Baum and Ray Hoffman in "She's a Little Bit Cabaret . . . He's a Little Bit Jazz." 12/9: Leslie Anderson. 12/10: Julie Reyburn in "Blackbird." 12/11: Antoinette Silicato in "Singing to Life." • 169 Eighth Ave., near 18th St. (212-929-5410).

PHOTOGRAPH BY MOSES BERKSON.

# TheMix

Edited by Boris Kachka

## Radio Highlights

**"Selected Shorts"**
Estelle Parsons reads Flannery O'Connor's "Revelation" in a broadcast of Symphony Space's reading and performance series. • 12/7 at 3 P.M. on WNYC, 820 AM and 12/8 at 4 P.M. on WNYC, 93.9 FM.

**"Survival Kit" With P. J. O'Rourke**
Host Leonard Lopate asks the political humorist which eight essential items he'd take with him for six months in isolation. • 12/8 at 2 P.M. WNYC, 820 AM.

## Lectures and Panels

**Edwin Schlossberg**
The designer and husband of Caroline Kennedy gives a lecture titled "Desire, Design, De-Audience: Exploring Art and Design With Audiences in Mind." • 12/4 at 6 P.M. Cooper Union, Third Ave. at 7th St. (212-353-4000); free.

**"Twenty Years of the McLaughlin Group"**
John McLaughlin brings his posse of political commentators to the museum in order to discuss his own impact on TV and politics. • 12/4 at 6:30 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $15.

**Art in Provence**
Travel writer David Doty explains why the region became the cradle of modern art. A Provençal wine and food tasting follows. • 12/4 at 6:30 P.M. Florence Gould Hall, 55 E. 59th St. (212-355-6160); $12 includes tasting.

**Saul Bellow's Mr. Sammler**
Yiddish scholars Jeremy Dauber and Ruth Wisse discuss the protagonist in Saul Bellow's classic novel *Mr. Sammler's Planet*. • 12/4 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

**City Fiscal Crises Then and Now**
City Council speaker Gifford Miller joins Baruch president Howard Rubenstein and others to compare New York's 1975 fiscal crisis to the possibly worse one that awaits us. A buffet breakfast precedes the talk. • 12/4 at 8 P.M. Baruch College Newman Conference Center, 151 E. 25th St., seventh fl. (212-802-5735); free.

**Japanese Fish and Seafood Conference**
Japanese speakers—anthropologists, chefs, journalists, nutritionists—dissect every aspect of food from the sea in the national culture. Iron Chef Masaharu Morimoto gives an earlier speech. • Morimoto: 12/5 at 6:30 P.M. Symposium: 12/7, 10 A.M. to 5:30 P.M. Japan Society, 333 E. 47th St. (212-832-1155); Morimoto $10, symposium $45.

**Alice Notley on Homer**
The poet takes a feminist look at war as depicted in the Greek epics and as it's evolved since then. • 12/5 at 7 P.M. Poets House, 72 Spring St. (212-431-7920); free.

**Meredith Monk and Ann Hamilton**
Performance artist Monk and installation artist Hamilton talk about their collaboration on a piece currently running at BAM's Next Wave Festival. • 12/5, following 7:30 P.M. performance. BAM Harvey Theater, 30 Lafayette Ave., Brooklyn (718-636-4100); $8, free with performance tickets.

**The Palladium Ballroom**
Remembering the famous Mambo dance hall of the fifties, several of the old dancers share memories and techniques, followed by dancing to the Harbor Latin Big Band. • 12/8 at 3 P.M. Boys & Girls Harbor Gymnasium, 1 E. 104th St. (212-427-2244); free.

**Roosevelt, Truman, and Hitler's Germany**
Historian Michael Beschloss, whose most recent book, *The Conquerors*, employs newly released material to reexamine postwar American dealings with a defeated Germany, talks about his discoveries. • 12/8 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

**Marc Shaiman**
The famous composer and lyricist of Broadway, TV, and film (everything from *Patch Adams* to *South Park*) talks about his latest gig, the Broadway hit *Hairspray*. • 12/9 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $15.

## The Written Word

**John F. Stacks**
The author of the new biography *Scotty* discusses its subject, influential onetime *Times* Washington bureau chief James B. Reston. • 12/4 at noon. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); free.

**"When the Women Come Out to Dance"**
A play of Elmore Leonard's short story—his first work to be adapted for the stage—is read by Rosie Perez and Judith Light. Leonard himself will be on hand for a talk following the performance. • 12/4 at 1 P.M. National Arts Club, 15 Gramercy Park So. (212-362-2560); $38 includes lunch.

**Kenneth Koch Memorial Tribute**
The late New York School poet is remembered by colleagues and admirers, including John Ashbery, Ned Rorem, James Salter, Jonathan Lethem, John Hollander, Frank Kermode, and Alice Notley. • 12/4 at 7 P.M. New School, 66 W. 12th St. (212-229-5488); free.

***Snowball's Chance***
John Reed will read from his controversial revisionist sequel to Orwell's *Animal Farm*. • 12/4 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

**"A Celebration of New York"**
A free two-day program features Malachy McCourt, Betsy von Furstenberg, Eli Wallach, and others reading classic New York pieces from Dorothy Parker, O. Henry, Mark Twain, and the like. Lawrence Block reads from his forthcoming thriller, *Small Town*. • 12/5 and 12/6 at noon. Fifth Avenue Presbyterian Church, at 55th St. (212-308-3360); free.

**Star Ockenga**
The gardener, photographer, and author of *Earth on Her Hands* and other books reads from her horticultural writings. • 12/5 at 12:30 P.M. New York Horticultural Society, 128 W. 58th St. (212-473-4059 for limited reservations); free.

**"Paule Marshall and the New Generation"**
The famous author introduces three up-and-coming African-American writers—David Anthony Durham, Tayari Jones, and Christine Lincoln. • 12/5 at 7 P.M. NYU's Vanderbilt Hall, 40 Washington Sq. So. (212-998-8816); free.

**"Christmas in New York"**
Author and former Ogilvy & Mather chairman Jock Elliott discusses his book, *Inventing Christmas: How Our Holiday Came to Be*, and then gives the floor to actors reading holiday classics. • 12/7 at 1 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7.

**Terry Teachout**
The historian talks about his new biography, *The Skeptic: A Life of H.L. Mencken*, as the "Biographers and Brunch" series continues. • 12/8 at 11 A.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30 includes a light meal.

**Amy Bloom and Colum McCann**
Bloom, the author of *A Blind Man Can See How Much I Love You* and other novels, reads from new work, while journalist-novelist McCann reads from *Dancer*, his fictionalized biography of Rudolf Nureyev. • 12/8 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

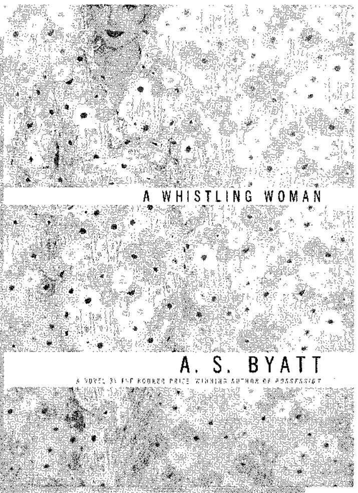
**Pat Conroy**
The best-selling author of *The Prince of Tides* and much more talks to Leonard Lopate about his new memoir, *My Losing Season*. • 12/8 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

**Michael Cunningham**
Cunningham reads from his Pulitzer Prize–winning novel, *The Hours*, as the film version hits theaters. • 12/9 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

**Samuel Beckett Tribute**
Paul Auster, Edward Albee, and John Turturro are among those remembering the absurdist writer with dramatic readings, lectures, slides, and reflections. • 12/9 at 8 P.M. Town Hall, 123 W. 43rd St. (212-307-4100); $20–$35.

## In Print

# Channel Four



ENGLISH PATIENCE: *A Whistling Woman* completes Byatt's four-book series after 24 years.

"I spend a lot of my time on book tours in hotel bedrooms staring at the television," says the novelist **A. S. Byatt**, who seems equally comfortable referencing Wittgenstein, neural networks, and *Starsky & Hutch*. "But I very rarely watch a soap opera. I just can't stand dramatic tension without release." The 66-year-old Brit's distaste for open endings was, finally, what compelled her to write *A Whistling Woman* (Knopf; $26), thereby finishing the four-book series she began with *The Virgin in the Garden* 24 years ago. *Possession* may have been the novel that vaulted Byatt to fame—particularly Stateside—but her biggest ideas have played out in her quartet about literature don Frederica Potter's struggles in postwar England. The concluding installment finds Frederica hosting her own idea-driven television talk show, bristling at the culture of the late sixties but embracing the new medium. (Her program may seem implausibly arcane, but a BBC producer is actually toying with the idea.) Not that Byatt's a TV junkie. "I think it's terribly cowardly what people do with it, as opposed to what they could do," she says. "I think the people they're really talking to are people in hospitals or old folks' homes who've got nobody to talk to. And every now and then, you'll get President Bush." Byatt's next novel will be another sweeping social panorama, but her heroine is not coming back. "It was a stupid idea, to be truthful," says Byatt. "I'm terribly glad I finished it, and I can assure you I shall never do it again." B.K.

WILLIAMS *Continued from page 43*

still keeps the vast corner office on the twenty-fifth floor, but Toffler’s office, next door, is only slightly less vast.

As a practical matter, however, the Viacom corporate ladder seems as distant from the spirit of MTV as the days of vinyl. MTV’s internal structure is not so much a hierarchy as a loose confederation of independent creative teams, like the music team run by Tom Calderone or the news team run by Dave Sirulnick. Ideas are supposed to bubble up from below. As you wander the club-dark corridors of the twenty-third floor, it’s obvious: MTV is the teenager in the Viacom family, and its room is a mess. The individual offices are cluttered with two decades of record-industry freebies. Like installations at the Whitney Biennial, many offices will be organized around a theme, if a haphazard one. On one side, you’ll see a Madonna shrine done up in purple satin. Across the way, a Def Jam palace crammed with more hip-hop marketing paraphernalia than the inside of Russell Simmons’s brain.

Along with the overt displays of freedom from cubicle culture, one senses a familiar smugness—it’s that self-conscious, anything’s-possible brashness that supposedly vanished from the corporate landscape with the dot-coms. Everyone’s a little too young. They’re cranking the Hives on their office boom boxes a little too loud. It’s that rare corporate culture where the college interns seem to set the tone. Then again, what if they didn’t?

TOFFLER HIMSELF DOESN’T FEEL all that removed from the demographic, even at 43.

“Even though I make bad TV and bad movies now, I still need to be around *music*. There’s nothing like it,” he explains. “I get more free CDs now than I’ve ever gotten in my life, and I still *buy* more than I ever have, because I don’t get a lot of the stuff on the independent labels, or the imports. At the rehearsals of our shows, I’ll be in the front row. It’s just cool. As jaded and twisted as I am as ‘an executive’ now, to be able to do that stuff, well, that definitely beats looking at budgets.”

Which brings up a thorny old question. Digital cable may allow for MTV2, for MTVS in Spanish, for an MTV specifically for college kids, for MTV synched with wireless telephones. But everyone’s still going to ask: “Who took the *M* out of MTV?”

Tom Calderone has grown weary of the question. “The

*(continued on page 107)*

## On View

# Operation Enduring Freedom

Freedom for all—though embedded in our earliest documents—has been less of a status quo than a destination. Freedom: A History of US, opening at the New-York Historical Society, charts the evolution of American liberty from its origins up to World War II, via materials—a draft of the Constitution, a letter from Susan B. Anthony, photographs of slaves fleeing the South—from two collections of extremely rare Americana. The project itself continues to evolve: Having begun as a group of books by Joy Hakim, it’s slated to debut January 12 as an eight-week PBS series hosted by Katie Couric and introduced by Mr. Freedom himself, our commander-in-chief. (See “Exhibit.”)

LINCOLN MEMORIAL: At “Freedom,” a portrait shot by Alexander Gardner just before the Gettysburg Address.

**Poetry Magazine at 90**

Celebrating its ninetieth birthday, the suddenly very flush periodical (thanks to $100 million from the nearly-as-old Ruth Lilly) hosts such luminaries as Galway Kinnell, Diane Ackerman, and Charles Wright reading work from the magazine’s archives. • 12/9 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

**Nancy Richler**

The Canadian author talks to S. J. Rozan about her sharp second novel, *Your Mouth Is Lovely*. • 12/9 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

## Special Events

### Tours

**Christmas on Fifth Avenue**

If the sight of Rockefeller Center, Saks, and FAO Schwarz festooned with holiday finery and swarming with tourists still excites you, learn more about the history and architecture of New York Christmas on this tour. • 12/7 at 12/8 at 2 P.M. Meet at the Palace Hotel Courtyard, Madison Ave. at 50th St. (212-969-8262); $10.

**“Lost Theaters of the BAM Triangle”**

Historian Cezar DelValle points out the ghosts of great spaces that thrived here until the late fifties—including one of the oldest surviving theaters in New York—and leads a backstage tour of BAM. • 12/8 at 1 P.M. (Call 212-415-5500 for reservations and meeting place); $25.

### Benefits

**Alvin Ailey Opening Gala**

Serena Williams, Ossie Davis, and Ruby Dee chair an evening of Ailey performances and dinner to inaugurate a new season. • 12/4 at 7 P.M. City Center, 131 W. 55th St. (212-581-1212); gala $250 and up, performance $25 to $35.

**Miracle on Madison Avenue**

The festival has gotten 160 fine boutiques, restaurants, and galleries to donate a fifth of the day’s earnings to the Children’s Aid Society—with auctions, raffles, rides, tastings, and spa treatments luring charitable shoppers. • 12/8, noon to 5 P.M. Madison Ave., 57th to 86th Sts.; free.

**“In Celebration of Science”**

Kofi Annan delivers the keynote speech at the Nobel-laureate-studded annual gala thrown by the Weizmann Institute, which supports scientific innovation and philanthropy in Israel and worldwide. • 12/8 at 6 P.M. The Regent Hotel, 55 Wall St. (212-895-7931); $1,000.

**Emery Awards**

An annual benefit thrown by the Hetrick-Martin Institute—the nation’s oldest gay social-service organization—honors those who’ve contributed to the cause. Hilary Swank and Diane Sawyer host and John Bartlett D.J.’s an evening of dinner and dancing. • 12/9 at 6:30 P.M. Limelight, Sixth Ave. at 12th St. (212-674-2600, ext. 240); $100.

**V-Day Fund-raiser**

Vagina monologuist and organizer Eve Ensler throws a shopping and tasting event featuring baked goods, wine, a silent auction, and many a stocking stuffer. • 12/10 at 8 P.M. City Bakery, 3 W. 18th St. (917-865-6603); $100.

### Exhibits

**“Romantic Germans: Beethoven to Strauss”**

Photos, autographs, and memorabilia attest to the golden age of German opera. • 12/4 through 1/4/03. Gallery at Lincoln Center, Concourse Level (212-580-4673); free.

**“Freedom: A History of US”**

Rare photos and artifacts cover the nation’s history through World War II. (See box.) • 12/10 through 1/26/03. New-York Historical Society, 2 W. 77th St. (212-873-3400); $6.

### Other Events

**“Fêtes de Noël”**

The city’s Parisian-style Bryant Park bites off another French tradition—seasonal outdoor shopping—with dozens of booths from artisans and even a couple of museums. Weekend music, readings, and the brand-new carousel should keep the mood festive. • Through 12/24. Bryant Park, Sixth Ave. at 42nd St. (212-472-1522); free.

**Lenox Hill Neighborhood House Holiday Bazaar**

A sale of fine goods from chichi East Side boutiques—and a silent auction of decorative pillows—turns Sotheby’s digs into a “boulevard of shops” and benefits the Neighborhood House’s programs for children in need. • Gala preview, 12/5, 6 to 9 P.M. Sale: 12/6 and 12/7, 10 A.M. to 5 P.M. Sotheby’s Third Floor Galleries, 1334 York Ave., at 72nd St. (212-744-5022); sale free; preview $125 and up.

## Sports

**Hot Chocolate 15K**

Bagels and plenty of hot chocolate are on hand in case the brisk 9.3-mile jaunt around the park fails to warm you up. • 12/7 at 9:30 A.M.; Central Park, East Drive at 97th St. (212-860-4455 or nyrrc.org); $30, $20 members.

**St. John’s Red Storm vs. Fordham**

Two local college-basketball rivals declare civil war. • 12/7 at 4 P.M.; Madison Square Garden, Seventh Ave. and 32nd St. (212-307-7171); $17–$50.

PHOTOGRAPH BY ALEXANDER GARDNER.

cue

# Kids

Edited by Susan Avery

## Events

### For Children

**Cut It Out**
Famed illustrator Stephen Kroninger does a collage-making workshop for kids. (See box.) • 12/7 at 11:30 A.M.; The Drawing Center, 35 Wooster St. (212-219-2166 or thedrawingcenter.com); free.

**Cut and Paste**
Make a one-of-a-kind découpage box. (See box.) • 12/7, drop in anytime from noon to 3 P.M.; Fraunces Tavern Museum, 54 Pearl St. (212-475-1778 fraucestavernmuseum.org); admission $3 grown-ups, $2 kids, plus $2 materials fee.

**Animal Artistry**
Learn how to draw a real, live animal, who lives in Queens. Preregistration required. (See box.) • 12/8 from 1 to 2:30 P.M. for 7- to 9-year-olds; 12/15 from 1 to 2:30 P.M. for 10- to 12-year-olds; Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston (718-229-4000); $13.

**Multiculti Puppets**
TV and video puppeteer Len Levitt brings his cast of fun and furry friends to P.S. 87 for a holiday-themed puppet show, "Oy to the World." All holidays included! A holiday shopping bazaar for grown-ups starts at 11. • 12/8 at 11 A.M. and 1 P.M.; P.S. 87, 160 W. 78th St. (212-678-2826); $10 grown-ups, $7 kids.

**In Wolf's Clothes**
It's *Little Red Riding Hood* with a twist. Performed in both Spanish and English simultaneously, this musical finds Little Red not believing that the wolf is a wolf. The confusion leads the wolf to question his own identity, or if he's in the right show. From the Society of the Educational Arts. • 12/7, 12/14, 12/21; Los Kabayitos Puppet & Children's Theater, 107 Suffolk St., second fl. (212-260-4080, ext. 14); $11 grown-ups, $9 kids.

**Pooh on Scrooge**
A delightful musical, *A Winnie the Pooh Christmas Carol*, comes to the Forum Theatre Company in New Jersey. Pooh characters re-create the roles of Scrooge, Bob Cratchet, Tiny Tim, and the others as they learn the important lessons of kindness and generosity one Christmas Eve. • Through 12/29; Forum Theatre Company, 314 Main St., Metuchen, N.J. (732-548-0582 or forumtheatrecompany.com); $15.

**Y Hanukkah**
Kids in grades six through eight, and their families, are invited to the 92nd Street Y's Family Dinner and Hanukkah Celebration. Light the menorah and hear about the holiday's beginnings. Bring a wrapped gift to donate to underprivileged kids. • 12/5 at 6 P.M.; 92nd Street Y, 1395 Lexington Ave. (212-415-5638); $50 per family.

**Nutcracker Lite**
New York Theatre Ballet's *The Nutcracker* is an enchanting one-hour performance that's the perfect starter ballet for the youngest set. The small-theater setting keeps kids feeling like they're part of the show. Fidgeters welcome. • 12/7, 12/8, 12/14, 12/15, 12/21, 12/22 at 11 A.M., 1, and 3:30 P.M., Florence Gould Hall, 55 E. 59th St. (212-355-6160 or nytb.org); $25 grown-ups, $20 kids.

**An Old-Fashioned Circus**
Set in New York City at the turn of the twentieth century, this season's Big Apple Circus combines unsinkable immigrant energy with exciting cultural diversity. The international performers do their part on the flying trapeze and trampoline, as well as show off their juggling skills, horsemanship, and all-around clowning comedy. • Through 1/12/03; Damrosch Park, Lincoln Center (212-721-6500 or bigapplecircus.org); $18–$70.

**The Fat Lady Sings**
Opera in small doses? The Opera-in-Brief family series, from Amato Opera, is an abbreviated production in full costume. Interwoven narration helps kids understand the story. • 12/28 is *Hansel and Gretel*; 12/21 is *Amahl and the Night Visitors*; 12/27 is *The Mikado*; All performances are at 11:30 A.M.; 319 Bowery (212-228-8200 or amato.org); $15.

## Happenings

## Work on Paper

CUT IT OUT: Illustrator Stephen Kroninger shows kids how to make collages at a free Drawing Center workshop.

The night the Beatles appeared on *Ed Sullivan*, grade-schooler **Stephen Kroninger** sat at his grandmother's kitchen table and drew pictures of bugs with human heads. "She made a big fuss over me, and I thought, *Hmm, I'm good at this,*" recalls the illustrator. Today, he's a coveted collage artist whose works have appeared in nearly every major publication (including this one) as well as MoMA and the National Portrait Gallery, but he's also a creator of children's picture books filled with comedic cutout art. On December 7, the Drawing Center in Soho hosts the artist and a free public "funshop, not workshop," as he describes it, where he'll show how to create collages. Kids can continue the creativity farther downtown at **Fraunces Tavern Museum**, with a class on how to cover boxes in découpage, the decorative process brought to the colonies by the French. And if your right-brain energy isn't entirely depleted by the next day, the **Alley Pond Environmental Center**'s class on drawing animals takes place on December 8 in Queens. Live models are promised. (See "Events.") S.A.

WILLIAMS *Continued from page 106*

thing I always hear from MTV viewers my age is, 'Where's *120 Minutes*?' " says the 38-year-old Calderone, whose 27-member division develops all the music- and talent-related programming under Graden. "You know what? We could have done it, a new *120*—just two hours of videos. You would be happy, I would be happy, but no one would have watched it."

In place of videos, Graden has encouraged more long-form programming. This fall, MTV debuted *artistLAUNCH*, a show that follows an act like Limp Bizkit or Justin Timberlake through the entire process of putting out an album, from the tuning-up in the recording studio to the first peek at the SoundScan numbers.

"So *Making the Video* becomes the new video franchise, *TRL* the place for pop videos, and shows like *Cribs* and *FANatic* get at the traditional celebrity interview in different ways," Graden says. "Once that's established, you can throw a Tom Green in the mix and it's just fine, because it doesn't overshadow your identity."

Graden seems strangely energized, even though the chat is turning rather gloomy.

"It's an utter anomaly that our ratings at MTV kept going up," he snorts. "That's going to end at some point, because fragmentation means that there are going to be 400 channels, not 50. On top of that, I can safely say there were no real competitors for our audience five years ago. Now the list is probably ten strong, people like the WB, people who have a material piece of our audience. If you just look at the pie, the slices will have to get smaller, even if you're successful. At some point, it's mathematically impossible to remain where we are."

And the only defense against the inevitable? Disposability. It's all disposable—the stars, the shows, and especially the viewers. It has to be. If everything doesn't turn over continually, colorfully, even violently, there might not be any MTV. And there are no exceptions.

"I could be contrarian and say *The Osbournes* might be done already," Graden says flatly. "I hope it's a big hit. But their life has changed so dramatically since last year. Kelly's launching a music career, Ozzy's off on tour, and Mom, of course, is fighting cancer. That's a different television show—and it already burned so bright in the spring."

There's no point in swearing allegiance to *The Osbournes*, in other words. They won't be around tomorrow.

Neither will you. ■

PHOTOGRAPH BY SAM AYERS.

**DUMENCO** *Continued from page 47*

(following *Boogie Nights* with *Magnolia* and now *Punch-Drunk Love*)—and carving out a career onstage, both acting (he scored a Tony nomination for *True West*) and directing (at LAByrinth). Gordy, meanwhile, was writing plays—among them, *Hong Kong* and *Frozen Cat*—that would be mounted in New York, Chicago, San Diego, England, and Australia, starting his own troupe, the Company Theatre, in L.A., and becoming something of a big brother for the L.A. theater scene with his BlueCat Screenplay Competition ("The Annual Search for the Best Screenplay in the World").

"When Gordy first wrote *Love Liza*, he didn't write it with Phil in mind," says the movie's director, Todd Louiso, an old actor friend of Philip's (Louiso was the dorky record-store clerk Dick in *High Fidelity*). "Of course, now it's impossible to imagine anyone but Phil in the role."

> **ON 'LOVE LIZA':**
> "I read it, and it was really good," says Philip. "I thought, *It should get done*. And then it was like, *I'll do it*."

"In '96, Phil and I just happened to both go home to Rochester for Labor Day weekend," Gordy explains. "This is when it starts to feel like a conspiracy from heaven started to kick in, because I don't think we'd ever both been home on Labor Day weekend before or since, other than when we were kids. I'd just finished *Love Liza*, and I gave it to him to read. I wasn't even thinking about getting it made, it was just a matter of I'd finished something."

"I read it," Philip says, "and it was really strong, it was really good." The brothers have a way of not being overly effusive in each other's presence, but after a pause Philip adds, "It was really, really good. I thought, *It should get done*, and then it was like, *I'll do it*. It wasn't like he asked me or I asked him."

Of course, heartbreaking films about gasoline-huffing widowers don't get made easily, and the film's backers—an ad hoc consortium of private investors and indie-movie mainstays (producer Chris Hanley, of *The Virgin Suicides* and *American Psycho*, among them)—came together in fits and starts only over a period of years. (It helped, too, that Oscar winner Kathy Bates committed to join the cast, as the mother-in-law of Philip's character.)

It was shot in early 2001 in Mobile, Alabama, and New Orleans on a budget so paltry that director Louiso was told that beyond the principal players, he'd have to cast locally to fill out the extensive supporting cast. "Todd said, 'I can't do it that way, I have to do this right,' so he flew actors out from L.A. at his own expense," says Gordy. "I mean, the guy must have written a five-figure check to the airlines."

In the end, the brotherly connection between the film's star and its screenwriter didn't help much. "I sensed that Todd wanted to have autonomy," says Gordy, "which any director wants to have, so I said, 'Okay, I'm not going to go to the shoot, don't worry, you take that script and you go make your movie' "—a decision he quickly regretted.

"I remember one night, one of the producers called me from Alabama. And I'll never forget that, because at that point he was the only person who called me. It was such a disenfranchised feeling. It's like the old joke that the writer on the set is like a hooker and after the hooker's been paid, it's like, 'What are you doing here? Scram!' "

I interrupt Gordy to ask Philip, "When did *you* call?"

"I called him at the end," he answers, a bit meekly, "and I called him once during the shoot just to say hi."

"I wasn't like, *Why didn't Phil call me?*" says Gordy, "because I knew he was working—I knew it wasn't going to be any different from any other movie when he's unreachable because there's a total commitment and immersion that has to happen. But I just had this feeling, this really alienated feeling."

I then ask Philip, who's looking increasingly pained, what he told Gordy at the end of the shoot. "Well, I remember thinking, *You know what, I don't know if this is going to be any good*. There was just something about it where I was just so unsure. I felt like I could have done much better or whatever. It was my brother's film—I wanted to be protective of what he had written. When it was finished, it was like, *Now you can be a brother*, and I called him and I left him a message basically like 'I'm sorry. I hope I did okay.'

"It was kind of like we were back in high school again. I was going by Gordy's bedroom and knocking on his door being like, 'Oh, you know, I tried to do that thing that you did, and I hope I did it.' It was very moving. Much more vulnerable than I ever like to get in my life."

Philip looks directly at me. His eyes are moist.

"I get much more vulnerable in my work than I do in my life, I think. It was one of those moments where I was like, *Wow, now I know why I don't like to get this vulnerable*, because on the phone, I couldn't control how much I was feeling."

WITH THE HOFFMAN BROTHERS, nothing is ever as it seems. Philip, the frat-guy look-alike, is the cinematic and theatrical shape-shifter who can portray absolutely any type of character. And "Gordy, who gives the impression of being this big, lovable bear," says actor Dan Klass, "is really a poet."

Klass, who's known both Hoffmans since high school in Rochester, is yet another friend who got sucked into appearing in *Love Liza*—this extraordinarily moving film about death that is, of course, really about life.

"In a lot of ways," Klass says, "*Love Liza* is a two-hour poem. People who see it will be shocked that it's so unconventional, because it's poetry—it's not necessarily Screenplay Format No. 4. Gordy's ability is to capture exactly what people say, but also what people don't say and what they don't reveal."

I'd interviewed the Hoffman brothers when Philip was still undecided about whether to head to Broadway next summer to appear as Jamie in *Long Day's Journey Into Night* (with Brian Dennehy, Vanessa Redgrave, and Robert Sean Leonard). When I call him to discuss his decision to do it, it becomes entirely clear that he shares with his brother an almost unnerving devotion to trying to express the inexpressible—no matter how painful.

"Acting onstage scares the hell out of me," he says. "It scares the shit out of me. I've never done *Long Day's Journey*. I've read it probably ten times, I've seen it four times. I just love the play, it's one of my favorite pieces of theater, but I always think that with a play, you could pretty much just drop dead, you know?"

He lets out his familiar, resounding laugh.

"I mean, if I really thought about exactly what I was doing, which is basically exposing personal truths about myself to 600 strangers, I might just drop dead!"

Following up *Love Liza* by expiring onstage during *Long Day's Journey*, I tell him, would be one helluva way to go.

"That's right," he says, laughing again. "Next August, I die!" ■

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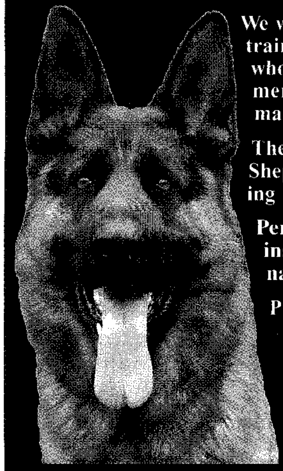

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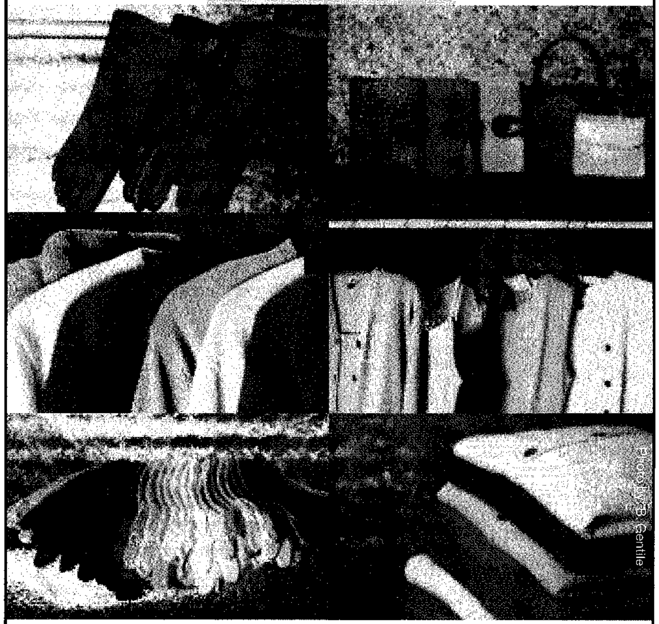
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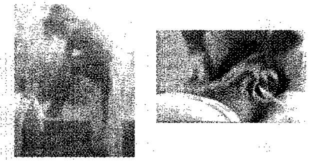

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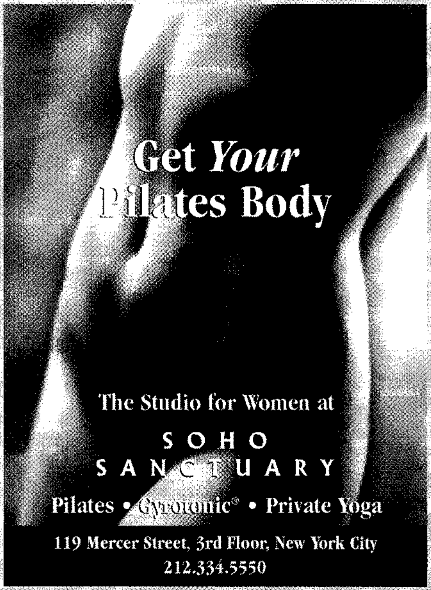

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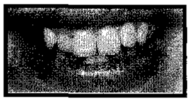

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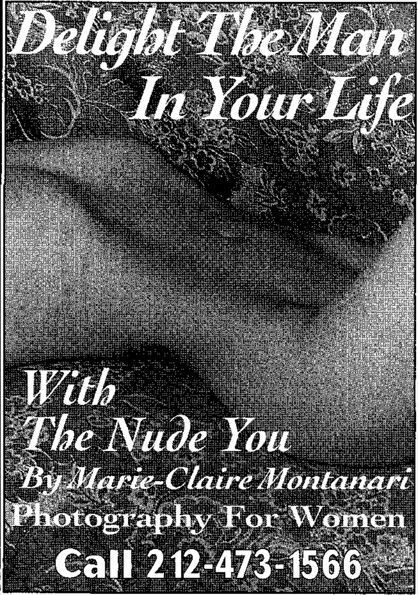

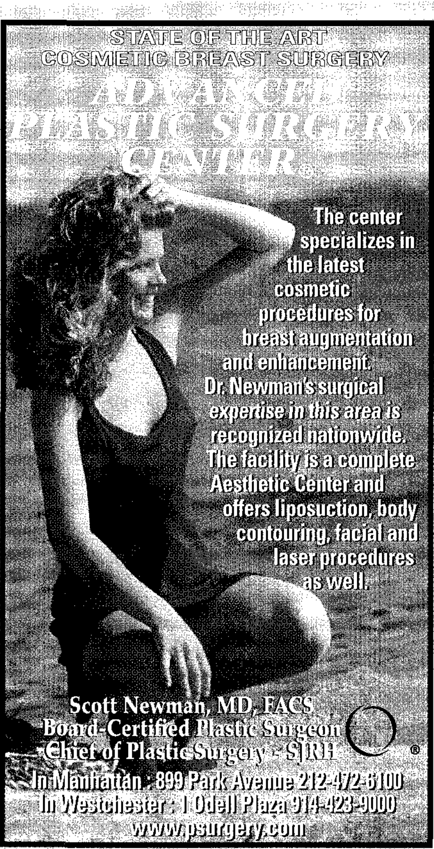
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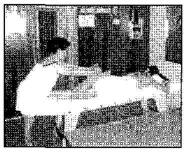
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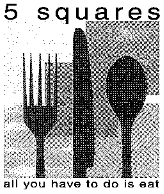
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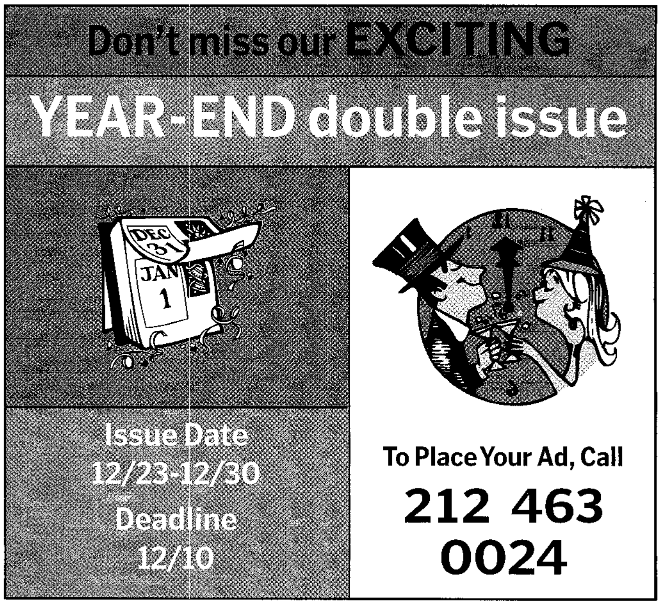

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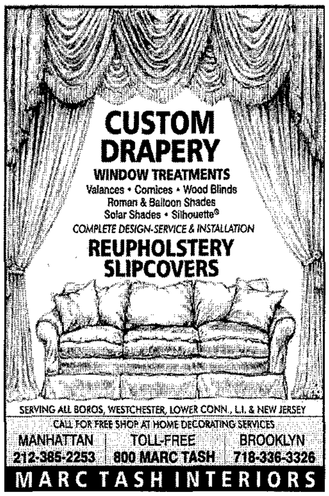

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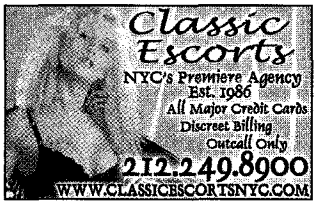
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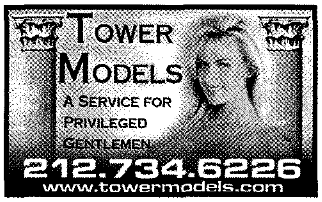
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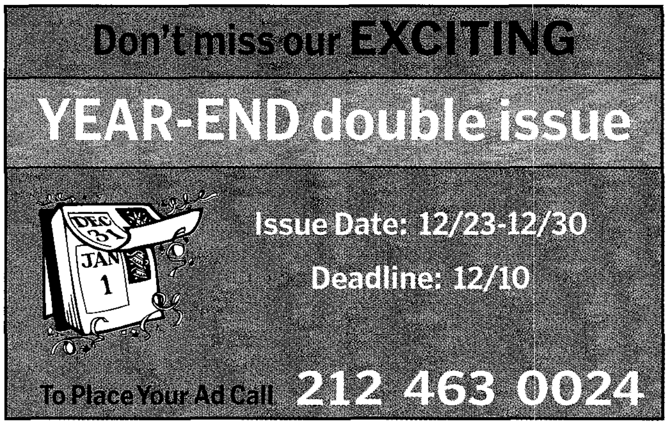
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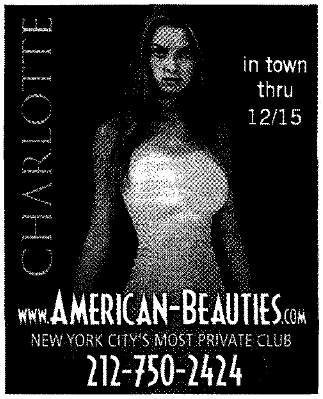
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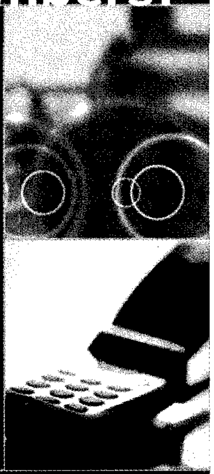
*Strictly Personals* is a weekly feature. *Cost is $32.00 per line,* two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. *Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date* (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: *Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.* All ads accepted at the discretion of the publisher. *New York Magazine is not responsible for printing errors and omissions.* Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.



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**Intriguing Italian Male**—Youthful 50-year-old, educated professional, sincere, refined, down-to-earth, sensitive, romantic and very open-minded, whose interests include travel, performing arts, antiques, fine dining, romantic getaways, quiet candlelit evenings at home and more, seeks one special woman, 30s-40s, any race (Latin a plus), who possesses similar qualities and is attractive, sexy, smart, sweet, trustworthy, sensuous and seductive, for a fun and loving relationship leading to... Please respond only if you are truly available - emotionally and time-wise. Photo, please; will reciprocate. 3355✉

**Spiritual Entrepreneur, Successful**—Seeks Asian or exotic, petite younger lady. Single white male, 48 (looks 35!), fit, attractive, eclectic, romantic, funny, creative, psychic, honest. Travel, cooking, work out, explore mysterious places, swimming with my dog. Photo appreciated. 3338 ✉☎

**Elusive HIV+ Feline Princess**—Wisdom Athena, Beauty Apollo, Sensual Shiva, 43, 5'7", 130 lbs, seductive long blond curls, enigmatic blue eyes. A 10 - physically, athletically, mentally. Affectionate, loyal, exotic, no attachments. Desiring king of the jungle: financially independent, professional, surrenders to life's sensual pleasures and gifts. Soul mate need inquire. 3358 ✉☎ No addictions/games. artiststar@aol.com

**Sophisticated Man**—38, great shape, Andy Garcia look-alike, well-educated, seeking 18-35-year-old, beautiful woman to pamper and spoil. 3327 ✉☎

**Pretty Professor**—Slim and shapely woman, 5'7", with green eyes and ash blond hair - loves Mozart, Monet and Vail. Seeks warm, successful, smart man, 50-65, for friendship, romance and long-term relationship. 3354✉☎

**6'3", Italian-American Catholic Male**—195 lbs, CEO, financially secure (also in mind and body), with a sense of humor - lover of life, widower, no children or baggage, 58, looking for fit, professional lady, 30-45, for lots of romance, love and commitment. Letter, photo and no e-mail gets a reply. 3353 ✉

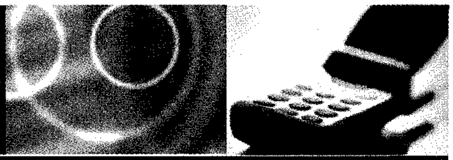
**Beautiful, Classy, Great Figure, NYC**—Lady seeks educated, cultured, tall, trim, fit male, 50s-62. Lincoln Center, arts, travel, fine dining. Photo/note. 3367 ✉

**A 33-Year-Old, Kind And Wealthy**—Single, tall, attractive Wasp looking for his match. I'm from a prominent family, Ivy League-educated, and run my own finance company in midtown Manhattan. I seek a very thin and very beautiful, single white or Asian female, 18-30, college student or college-educated, kind and intelligent. Photo, please. 3356 ✉

**Beautiful, Sexy Blond, Euro-Asian**—34, model/actress, fit, educated, financially secure, looking for a very successful, handsome, fit, caring, single white male, 30-45 years old, for a possible long-term relationship. ttfit@hotmail.com 3329 ✉☎

**Lesbian**—50ish, great-looking, secure, hip, NYC out professional with a lot to offer, is interviewing for similar. Age unimportant. Short bio/photo. 3365 ✉

**A Good Man**—Semi-retired, noted professional, author, poet, animal lover. Cultured, multifaceted, spiritual, ever-evolving, with a passion for life. Entering my "golden years", I am now building my second home near Woodstock. In this new start, I am seeking a bright, creative, trim, sensitive woman, 55 plus, who can laugh at herself as well as me. Hopefully, as my best friend, we will share life's smiles, and love and joyfully grow old together. 3336 ✉☎



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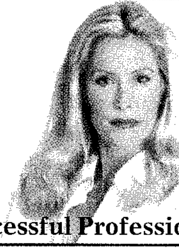

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### A WRITTEN RESPONSE Here's How:

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New York, New York 10163-4600

**Let's Fall In Love**—Pretty blond, divorced Jewish professional - bright, cultured, vivacious, slender, loving, seeks non-smoking man, 55-72, for autumn in NY and April in Paris. Photo/letter. 3366 ✉

**Chinese Beauty**—Quality, wise, buxom, 5', 112, 49, seeks good man, marriage. 3349 ✉☎

**One Lovely Lady**—Seeks one fabulous fellow, 65 plus. 3345 ✉☎

**Pretty, Petite, Romantic**—Widowed professional, mom with twins, 43, 5'3", 115, fit/athletic, sparkling blue eyes, big heart, warm smile, with great sense of humor and zest for life. Enjoys cooking, family life, friends, music, romantic dining, travel, summer/fall activities. Seeks professional, handsome male, 40-50, 5'9" plus, who is financially secure, nonsmoking and possesses similar qualities. Dads with children are welcome. Note/photo preferred. 3341 ✉☎

**Don't Make Me Have To Buy A Dog**—I'd rather have you. Searching for someone loving, attractive, successful, social, who likes to travel, dance, laugh, good food, jazz, theater, art, etc. 50s-60s. Children okay - I have none. Widower a plus. Integrity important. I'm an intelligent, spiritual, successful, pretty, stylish, loving, petite NYC lady, in excellent shape, who cherishes family and friends and enjoys entertaining. I know you're out there. Act fast - otherwise I'm leaning toward a Golden Lab. Photo appreciated. 3326 ✉☎

**Take A Chance On Love**—Jewish woman seeks Jewish man, 50-65. Let's share our interests and life. I love the beach, travel, folk music, being with family/friends and taking time to smell the roses. Do we have something in common? Please write. 3364 ✉

**Good-Looking Attorney**—57, Jewish, financially secure, intellectual, artistic and athletic, seeks a slim, pretty professional, 40s, for serious relationship. 3343 ✉☎

**Secure, European, 38**—Tall, attractive single mother of one, seeking friend/husband. Please be highly educated, ultra-successful, 40-50, with head full of hair, fit. If quality relationship/family are mandatory, please respond. Single (212)/(914)/(203) dads especially welcomed. 3346 ✉☎

**Widower With A Difference**—Tall, trim, healthy, handsome, athletic, cultured, sophisticated, romantic, adventurous, warm-hearted, kind, traveled, Jewish, spiritual. Young 74, fit, with vigor, fidelity, joie de vivre, dry humor, savoir-faire, class, integrity. Seeking slender/svelte, faithful, kind, pleasant, flexible, feminine, affectionate, commitment minded, upscale, financially secure, special woman. Under 68 years, for loving, quality marriage/cohabitation relationship for life - as genuine soul mates. Recent photo, please. 3357 ✉☎

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**Man On A Mission**—To find the "needle" in the haystack. Me: a successful professional and avid sportsman with charm, class and style. 5'8", Jewish (nonreligious), nice-looking, kind and caring, with grown children. You: a lovely, fit, honest and sincere class act, 45-55. A down-to-earth, no-game-playing, nonsmoking "real" woman. Now, just in case you should turn out to be the "needle" that I've been looking for, then I could very easily get "stuck" on you. Photo/note/phone. 3344 ✉

**Pretty Blond, Vivacious**—Great figure, sincere, young 50s, looking for that special guy - tall, professional, 58-68. 3352 ✉☎

**Attractive, Special, Lovely**—Chinese lady seeks kind, warm, caring, successful, tall man, 50-60. Photo, please. 3363 ✉

**It's Time We Got Together**—If you're a woman, 57 plus, liberal, love NY's goodies - send photo... I'll answer. 3361 ✉

**Japanese Woman**—36, attractive, artistic, seeks man, 30-45. Photo, please. 3359 ✉

**Attractive Blond**—40s, 5'7", charming, zest for life, highly sensitive, adventuresome and passionate. Enjoy cultural arts, world travel, healthy lifestyle, emotional and intellectual growth. Seek love of my life. 3335 ✉☎

**Are You Ready To...**—Entertain, fine dine, golf, travel? Fit, smart, fun post-grad, 57, seeks 40ish, nonsmoker lady to relocate to Florida for above. Send photo. 3347 ✉☎

**A Real Sweet Guy**—47, 5'10", handsome, very funny, playful, with even disposition. Active, fit - likes to bike, hike, jog, ski and more. Interested in most everything. Comfortable in jeans or tux. Financially secure with no children, and owns beautiful home. Seeks very attractive, nonsmoking female *with similar interests, to share life and home* together (kids okay). Photo a must for reply. 3368 ✉

**Attractive, Slim**—Professional, FL Jewish lady seeks accomplished man, 58 plus.3362 ✉

**Albinoni, Corelli, Bach**—Baroque babe - slender, youthful, attractive, seeks man of ideas and ideals, 58 plus, to share the sounds of music in all aspects of our lives. 3351 ✉

**Exotic, Afro-Brazilian, Very Attractive**—Sexy, slim, petite, stylish, intelligent, 28 years old, seeks very successful man, 30s-50s, to pamper and spoil her. 3360✉

**Attractive Russian**—40s, 5'6", beautiful figure, long blond hair, freckles. Love theater, art, tennis, ski. You: successful, kind, 45-60. halii@netzero.net 3339 ✉☎

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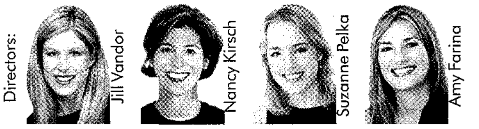

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**Successful, Kind MD**—48, from central NJ, Jewish, nonreligious, handsome, athletic and sweet, seeks charming, attractive, nonsmoking female for happily ever after. 3348 ✉☎

**Pretty Lady Engineer From NJ**—Works in NYC, 43, slim, curvy figure, 5'6", long red hair, sincere, classy, seeks Jewish professional male over 40, for a lasting relationship. 3350 ✉☎

# SINGLES SERVICES AND EVENTS

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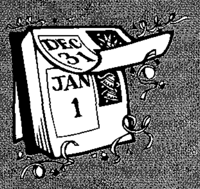

**Issue Date**
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**Deadline**
**12/10**

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## WOMEN

### Annabanna

**Looking for:** A man

**Age:** 29

**Occupation:** Fashion designer

**Celebrity I resemble most:** When I had short hair people thought I looked like the late Princess Diana. Now, with long hair, I don't know.

**The five items I can't live without:** I believe things tie you down, things tend to make life more complicated. But I would not want to give up toilet paper.

**Why you should get to know me:** I am down to earth, I know when to be serious and when to let go and have fun. I love adventure, travel, and being spontaneous.

### anyavl

**Looking for:** A man

**Age:** 36

**Occupation:** Art director

**Favorite on-screen sex scene:** Cary Grant and Ingrid Bergman in *Notorious*, speaking on the telephone and trying desperately not to kiss.

**The five items I can't live without:** My 1950s Godzilla lighter (push the fins and the flame comes out of its mouth), my computer, my sports gear (all of it!), my copy of *Alice in Wonderland*, coffee-maker.

**Why you should get to know me:** Adrenaline is my drug of choice. I love any activity that defies gravity, quickens the pulse, and makes me feel truly alive! Snowboarding, skiing, rock climbing, wake boarding, and kickboxing are just a few of my favorite pastimes. And, given my X-treme activities, I have an X-treme body with a sweet face.

**online & on air**

**THIS WEEK ON METROTV**

### goodthing29

**"I speak up when I'm being taken advantage of, but I rarely raise my voice. I have an advanced degree, and the more I work, the less I know what I want to do. I'm supportive and fun and the life of the party."**

Weeknights at 7:30 P.M., 11:30 P.M., and 1:30 A.M., STRICTLY PERSONAL, MetroTV's sexy new show, introduces you to eight to ten single New Yorkers. You may be just what they're looking for.

### itsbeyondme

**Looking for:** A man

**Age:** 36

**Occupation:** Marketing guru–fashionista

**Last great book I read:** Peggy Guggenheim's biography.

**Most humbling moment:** Most recently: losing my job after they were force-feeding me doughnuts every day because I was just too skinny to represent the "fat ladies' fashion magazine"!

**In my bedroom, you'll find:** A pair of vintage sixties Lucite lamps. A Cubist charcoal still-life drawing. An antique French mirror with swans. Sculptural mahogany furniture. A chocolate-brown silk duvet.

**Why you should get to know me:** I make for great arm and mind candy. I'm really fun, funny, smart, slightly eccentric, very sexy, wild, and adventurous! Plus, I sing great, smell fantastic, have a generous heart, am genuine, and have lots of soul.

### madcoolnyer02

**Looking for:** A man

**Age:** 26

**Occupation:** Editor and freelance writer

**Last great book I read:** *The Mis-Education of the Negro*, by Carter G. Woodson.

**Celebrity I resemble most:** Neo-soul singer Jill Scott or a thicker version of actress Lisa Nicole Carson.

**The five items I can't live without:** My goose-down featherbed and comforter. My laptop. My Stevie Wonder CD collection. My mom's homemade bread. Regular mini-vacations out of New York.

**Why you should get to know me:** Because I'm one of the most loyal and trustworthy friends you could ever have. Plus, I'm funny as hell, love to travel, and like to cook!

**More about who I'm looking for:** Someone who loves his momma, has respect for women in general, and doesn't mind going clothes-shopping every once in a while.

### ladydirector

**Looking for:** A man

**Age:** 39

**Occupation:** Computer consultant–filmmaker–writer

**Last great book I read:** Now reading Noam Chomsky's *9-11*, *Possession*, *The Amazing Liver Cleanse* . . . last read *Bridget Jones's Diary*.

**If I could be anywhere at the moment:** Watching the sunset in Cochiti, New Mexico. Exploring the Colosseum by full moon. Wandering through the heather in Scotland. Shooting my next film (consisting of scenes in New Mexico, Rome, and Scotland—now, that would really be fabulous . . . then coming home to you . . . maybe you could come, too?).

**Fill in the blanks:** A soft touch is sexy; a long look is sexier.

**Why you should get to know me:** Because while I'm doing an amazing job fixing your computer, you'll be wondering what I look like when I'm not. Because I somehow manage to look sexy while I'm getting my glasses caught in my hair.

### Metalmelanie

**Looking for:** A man

**Age:** 32

**Occupation:** Finance

**Last great book I read:** I'm a busy girl. Does *Cosmo* count?

**Best (or worst) lie I've ever told:** Honey, I love you, of course I didn't xxxx that guy.

**Song or album that puts me in the mood:** AC/DC, Radiohead, Smashing Pumpkins, eighties metal.

**Why you should get to know me:** Because I am fun! I love to dance, listen to music, eat strange foods, and party. My job is dull as hell, so nights have to be fun.

**More about who I'm looking for:** Someone cool who loves music and enjoying the city. It's that simple.

### mambogirl

**Looking for:** A man

**Age:** 46

**Occupation:** Sell, sell, sell

**Favorite on-screen sex scene:** I saw this porno flick once called *Ginger's Sex Asylum*. It really stayed with me.

**If I could be anywhere at the moment:** A luxury hotel room in any major city. I just love clean towels and not having to make my bed.

**The five items I can't live without:** Music, rice and beans, the beach, friends, love.

**Why you should get to know me:** Because it will only take you one glance to see that I have made some kind of deal with the devil—no one believes my real age.

**More about who I'm looking for:** A sexy, beautiful, and brilliant lover. A realist who knows how to dream. Cooking a plus. Dancing ability.

### leaveittobeaver

**Looking for:** Either

**Age:** 25

**Occupation:** Creative services

**Most humbling moment:** When I got piss-drunk before an Oscar party and streaked all of the guests and the entire building.

**If I could be anywhere at the moment:** At the beach heavily sedated, with no worries.

**The five items I can't live without:** 1. My nephew. 2. Vodka. 3. Italian food. 4. My freedom. 5. Mascara.

**Fill in the blanks:** A mute, dumb

stud is sexy; intelligence and wit is sexier.

**Why you should get to know me:** Cuz I'm me, damn it. There's no other me. Okay, cuz I'm also pretty cute, genuinely nice, a bit wacky, and lovable.

## MEN

### broncoguy

**Looking for:** A man

**Age:** 25

**Occupation:** Advertising/art director

**Last great book I read:** The manual for my new mp3 player. Simply riveting.

**Favorite on-screen sex scene:** Love scenes are overrated. Wouldn't you prefer the real thing? I sure as hell would.

**Song or album that puts me in the mood:** This is where I queen out: I love Billie Holiday's last album, *Lady in Satin*. It's so *incredible, but so sad. She sang like* hell right up till the bitter end.

**The five items I can't live without:** My two cats, Six and Seven (what?!—those were their cage numbers at the animal shelter!), my sense of humor, my sense of perspective, my general sensitivity, and my sneakers.

**Why you should get to know me:** I'm entertaining, but I'm not a three-ring circus; I'm nasty, but I wash easily with soap and water. I've got a nice body, but I'm not a narcissistic asshole.

### los_nyc

**Looking for:** A woman

**Age:** 29

**Occupation:** Self-employed/student

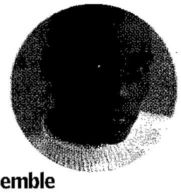
**Most humbling moment:** Being chased by the Bolivian Army at 4 A.M. one Christmas morning after a raging block party. (Common Bolivian Army recruitment routine.)

**Best (or worst) lie I've ever told:** I had to escape an insane host family during a semester in Spain. I rented an apartment under an imaginary host-family name. We had a blast partying with the money left over from the university checks.

**If I could be anywhere at the moment:** Snowboarding Berthoud Pass with two feet of freshies, surfing Bali, riding my Harley cross-country.

**Why you should get to know me:** I have lived on four continents. I love diversity and culture. I have an adventurous spirit and am addicted to traveling. I need a partner in crime. You got, you got, you got what I need!

### welmanicuredman



**Looking for:** A woman

**Age:** 27

**Occupation:** Research assistant

**Celebrity I resemble most:** Taye Diggs, Tyson Beckford, Thomas Mikal Ford (with my glasses). I swear people say I look like any miscellaneous brown-skinned brother!

**Song or album that puts me in the mood:** Miles Davis's *Kind of Blue*, Mazzy Star's *So Tonight That I Might See*, Portishead's *Dummy*, Roberta Flack's *Softly With These Songs: Best Of*, The Gypsy Kings' *Cantos De Amor.*

**The five items I can't live without:** My music. My TV. My razor (gots ta keep the dome *clean!*). My bed. My thoughts.

**In my bedroom, you'll find:** Hundreds of CDs, prints by favorite artists A.J. Motley and Salvador Dali, an unmade bed (except on weekends), my father's amazingly soft and comfortable recliner.

**Why you should get to know me:** I'm a living, breathing oxymoron, you know: a shy flirt, a cool dork, a sensitive jerk, an outgoing homebody, a selfless egomaniac . . . in short, loads of schizophrenic fun!!! It's the Gemini in me.

### thewanderer

**Looking for:** A woman

**Age:** 37

**Occupation:** Restaurateur

**Last great book I read:** *Kitchen Confidential, A Cook's Tour, Toujours Provence, Under the Tuscan Sun*—what can I say, food and travel are my great passions.

**The five items I can't live without:** Passport, Swiss army knife (with corkscrew), great wine, a baguette, good cheese.

**Why you should get to know me:** I am pursuing my life's dream and have recently opened a restaurant in the meatpacking district. My philosophy in life is "No what-ifs." Even if I fail (and I have spectacularly), I learn from it and have no regrets.

**More about who I'm looking for:** Someone who is not afraid, is self-confident, knows who she is, has a strong relationship with family and friends, is athletic (tennis player a huge plus), loves to sit in cafés and watch the world go by, but is also spontaneous and unpredictable. If you are a woman who can teach me to fish, you will steal my heart.

### dzinerguy

**Looking for:** A woman

**Age:** 32

**Occupation:** Toy designer

**Last great book I read:** Actually, Dr. Seuss. Great brain-trainin' to put me in the mind of 3- to 5-year-olds. I am also reading *Porno*, by Irvine Welsh.

**Song or album that puts me in the mood:** Tricky, Prince, Al Green, Astrud Gilberto, NIN, Maxwell—Urban Hang Suite (the whole album), and Ben Harper.

**In my bedroom, you'll find:** My bad self and a big ole poster of Miles Davis in concert.

**Why you should get to know me:** I am very creative, positive, and a definite "crank yanker" who is chalked—full of warm fuzz—and understanding. My new groove is my dancing classes featuring salsa, tango, ballroom, and, of course, "the hustle"!

### Pinterplayboy

**Looking for:** A woman

**Age:** 30

**Occupation:** I'm just a teenage dirtbag, baby

**Most humbling moment:** When I was 17, my middle-aged boss did me a big favor. I accidentally said, "Thanks, Dad," which was the result of a lack of sleep and a hangover and hopefully nothing more psychological—he squinted at me suspiciously for months.

**Favorite on-screen sex scene:** Bert and Ernie.

**If I could be anywhere at the moment:** On the beach in Thailand, or living it up in London. Or fixing a presidential election. Or helping Al Gore invent the Internet.

**Why you should get to know me:** I smell nice, kiss really well, and can spell. I have excellent manners, and I did not have sexual relations with that woman.

### incubus1

**Looking for:** A woman

**Age:** 38

**Occupation:** Technical

**Celebrity I resemble most:** Michael Keaton, John Cusack, Mel Gibson, Tom Hanks, Russell Crowe, and (yes, the king of *the pop song–soap star)* Rick Springfield.

**The five items I can't live without:** My six computers (I count that as one item), sunglasses, Neroli Sauvage (bonus points if you know what that is), TV, my watch, my ATM card, my regulator (the thing you breathe through underwater). (Okay, that's 5+2, but who *really* has only 5 items?)

**Why you should get to know me:** Because I have killer blue eyes. Because I know that there's a fine line between erotic and creepy. Because I can intellectualize my own "male"-ness and I've known for a long time that women are smarter and more intuitive than men in many ways, and because I'm secure with and can appreciate that.

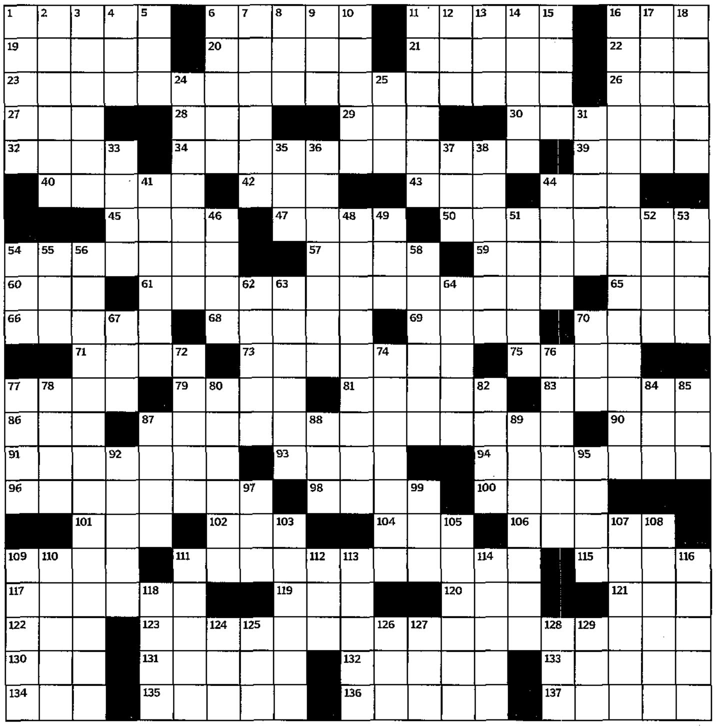
**More about who I'm looking for:** Someone kind, and with manners, but not without an edge; someone who isn't set in her ways and can leave the script. Someone who can be patient with me when I'm a little obtuse.

**PERSONAL CHALLENGE**

To respond, log on to STRICTLYPERSONAL.COM and search by nickname. Even better, sign up for a free membership and place your own ad.

# 'Mangled Authors'

## 'Cue' Crossword by Maura B. Jacobson



**ACROSS**

1 Horrify
6 Academy student
11 String-quartet instrument
16 Occupation
19 Tenant's contract
20 Kin of a Stradivarius
21 "Bombs bursting ——"
22 Mrs. Lennon, formerly
23 Author of "Little Menu"?
26 Pine tree's kin
27 Conjunctions in alternatives
28 "Braveheart" Gibson
29 Tonsillitis dept.
30 Scamp
32 Even Steven
34 Loud poet?
39 Animated-cartoon units
40 Choose for parenting
42 Motel's forerunner
43 Elvis's record label
44 Disney dwarf
45 Stags' mates
47 Use a swizzle stick
50 Legendary city of riches
54 Proper behavior
57 Baseball's Slaughter
59 November 11th honoree
60 Night person
61 Fruitful author?
65 Frequently, to Keats
66 Gaggle members
68 From —— bottom
69 Relaxed condition
70 Voice range
71 Enveloping glow
73 Ending action of a space flight
75 Go back to the drawing board
77 Shrek, e.g.
79 Junk e-mail
81 Where Bobby Shaftoe's gone, in a rhyme
83 Get to
86 Small untruth
87 Dehydrated author?
90 5-Down, in English
91 Ponce de León's discovery
93 Opposite of nasty
94 Famed Greek tycoon
96 Most corpulent
98 "Wouldn't —— Loverly?"
100 Bitty's go-with
101 N.F.L. goals
102 Indian shoe, for short
104 A Gardner
106 Home on the range
109 Spillane's "—— Jury"
111 Unsophisticated poet?
115 Stop up
117 Dolores of '30s films
119 Victoria's Secret buy
120 Ike's mongram
121 Plural of "is"
122 HdeuxO
123 Most profane poet?
130 Parenthesis shape
131 Kind of flu
132 Makeup maven Lauder
133 As red as ——
134 Drain-cleaner ingredient
135 Staircase components
136 Take an oath
137 Scatterbrained

**DOWN**

1 Portion out
2 City on the Illinois River
3 Rested between words
4 "Unaccustomed —— am . . ."
5 Word with "Miz," on Broadway
6 Bumpy beast
7 Scenic Italian Drive
8 Calendar square
9 Scheduled-plane info.
10 Like bathroom walls
11 Triumphant one
12 Feminine ending for signor or tsar
13 Boathouse item
14 Petrol quantity
15 Length times width
16 Author of breakfast serials?
17 MacGraw's "Love Story" co-star
18 Aims for the headpin
24 Unpaid athlete
25 Actress Sothern who played Maisie
31 Cross home plate
33 "Wonderland" bird
35 M.D.'s associates
36 Policy agreement between nations
37 Freezer output
38 Cannon salutes
41 Redcap
44 Shower with love, with "on"
46 Obscene material
48 Maintaining a connection
49 Milne marsupial
51 Forestall
52 Loony
53 Not deceived by
54 Kennel resident
55 Palindromic sheep
56 Author who erased AT&T graffiti?
58 Goldfinger's evil organization
62 Message from a fable
63 Primitive human
64 Check endorser
67 Engage in litigation
70 Drink that sounds helpful
72 Covert stage remark
74 Shopper's carryall
76 Misprints
77 Sides, in cricket
78 Surface gold
80 Blood constituent
82 Yours: Fr.
84 Between Ho and Minh
85 Males
87 Humorists
88 Half CCIV
89 Main dishes
92 Less polite
95 Adjust for sight and sound, in brief
97 Plaything
99 Eden exile
103 Ships' accommodations
105 —— Doria
107 Red Bordeaux wine
108 Neigh sayers
109 Standard of perfection
110 Wet-eyed
111 Wettish
112 Older Gershwin
113 Christens
114 Cow's faucet
116 Oil biggie
118 "—— Made for Lovin' You" (Kiss hit)
124 Recline
125 Once around the track
126 U-turn from E.N.E.
127 Suffix with Capri
128 Bankroll
129 Geisha's waistband

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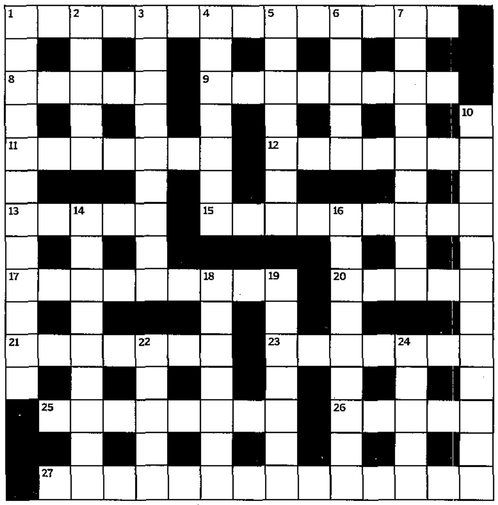
# The 'Guardian' Crossword Set by Quantum



**ACROSS**

1 English portico included in refurbishing of yard always. (3,4,3,1,3)
8 A shrub of greater age. (5)
9 Device to sense when to turn off includes time in firm. (8)
11 Frank's one in the play. (7)
12 A number could be entering namelessly. (7)
13 In response, fires operative back a difficult question. (5)
15 One being in science fiction. (9)
17 Appearance with instrument? Get a move on! (4,5)
20 Old official with first lady following on. (5)
21 Left dog around one living in new country. (7)
23 Quiet after Rhine trips? It's the wine! (7)
25 Fellow worker going to the Continent for music. (8)
26 Parking vehicle before a long walk. (5)
27 A small cut is required in this theatrical performance. (7,7)

**DOWN**

1 Furniture maker's application in two languages. (6,6)
2 University man supports the artist in one element. (5)
3 Diver's rig treated with bluish coating. (9)
4 Wireless mainly took in to give out. (7)
5 Gossip about one who's dressed more smartly. (7)
6 Where horses are is like a small shelter. (5)
7 In cooperation with a spun out cricket team? (9)
10 Set off, content but ready to react violently. (7-5)
14 Hate rocks when crushed and prefer to eat this? (9)
16 Gleanings of its use? (9)
18 Lose oar at sea? Could be the spray. (7)
19 Entrances allies, including soldiers with troop leader. (7)
22 Retainer's part of the flat charge. (5)
24 Copy of journal that's sent round. (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 104.